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PREFACE TO THE FOURTH EDITION.

In issuing this New and Enlarged Edition, in consequence of the heavy demand of the student community and the public, I cannot but place on record my sense of deep loss occasioned by the sad death of my learned colleague, Mr. Thomas George, last year, at Murree. I trust, however, that this work, (of which he happily lived to see three editions out), like several others of his, will be a standing monument of his versatile learning and untiring industry.

The object for which this work was undertaken by Mr. George was to afford the Persian-reading students preparing for the higher Arts' Examinations of the Punjab University such helps as, for want of a Professor conversant with both the Persian and the English languages, they sorely need. Mr. George's endeavour throughout the work was to give as close and literal a translation of the text, even in the high-flown poems of Urfi, as was found possible consistently with the English idiom, and notes were appended, wherever necessary, explaining the allusions and the metaphors in which this sweet Oriental language abounds. In my revision of the work, I have carefully kept the same rule in view.

I must reiterate the grateful acknowledgment by Mr. George of the valuable assistance rendered him in the preparation of this book by my brother, Mr. Mathra Das, Kapur, B.A., Pleader, Peshawar; though I scarcely need repeat his kind and appreciative mention of my humble services.

I have now thoroughly revised the book, and have, at the end, appended lists showing the Persian, Arabic and English names of the seven planets, and the various functions, they are supposed by the Orientals to perform, and the Persian names of the signs of the Zodiac with their English equivalents and their forms; and a table showing a rough correspondence between the months of the Persian, the English and the Hindu years; and trust that they will prove useful to the students.

In conclusion, I sincerely thank the public in general, and the students in particular, for their very kind appreciation of this work, which alone has made this **Fourth** edition possible.

LAHORE: THAKAR DAS KAPUR.

The 7th July 1908.

THE EULOGISTIC POEMS OF URFI

LIFE OF THE AUTHOR.

Maulana Jalal-ud-din whose poetical little is Urfi, was born in the city of Shiráz in Persia. Having regard to the name of his native place, he sometimes calls himself *Bulbul-i-Shiraz* (the Nightingale of Shiraz), as in his poem in praise of Kashmir: *Vide* line 6 at page 16. He was born in the year 1555 A. D. or 963 A. H. He first came to the Deccan, and thence went to Agra. There he passed a few years in the service of Hakim Abul Fatteh Giláni. The Hakim in troduce him to Abdul Rahim *Khán Khánán*.

By the display of his extraordinary poetical abilities, he found his way to the Court of Prince Salím and lastly to that of the Emperor Akbar, who eventually made him his Poet Laureate. He was in his early days a very great friend of Faizi, the celebrated author, poet, and translator of Sanskrit works, but after a time their friendship turned to enmity. The *Khán Khánán*, it is said, used to send him a considerable annuity, so as to make him indifferent to the grants and gifts of his other patrons.

His poetical compositions chiefly consist of *Kasidás* and *Ghazals*. He has written poetry differing in style from his contemporaries, but very rich in sentiment, and abounding in metaphorical expressions, which sometimes drown the sense.

He died at Lahore, at the age of about 36, in the year 1591 A. D.=999 A. H., and was buried here. As, however, in his poems, he had a expressed his earnest desire to have his remains transferred to Najaf, whether he died in India or Tartary, as in the couplet:—

Bakáwash-i-Mazha az gor tá Najaf birawam,

Agar ba Hind halákam kuni wagar ba Tatar.

[I will dig my way with my eyelashes from the grave to Najaf, whether though (O destiny) killest me in India or in Tartary].

Hence Mir Sabir Isfaháni, through feelings of sentimental regard, had his remains, after the lapse of some years, removed to Najaf, and reinterred there.

The year of his death is figuratively expressed in the phrase "*Urfi jawana marg shudi,*" which by the well known *Abjad* system, gives the year 999 of his death.

IN PRAISE OF GOD.

Metre.

The metre of this poem is *Ramal Muzamman Mahzuf* or *Maksur*, and runs thus :—

Fai'latun, Fai'latun, Fai'latun, Fai'lun or Fai'lat.

Line 1. O Thou ! Who hast placed the commodity of pain in the market of life, and hast placed the pearl of every gain in the pocket of loss.

Explanation. Pain implies love towards God. The poet addresses the Almighty as One who has, in the life and soul of every individual, ingrained His love, and who has made previous loss or risk a condition precedent to all sorts of gain.

Line 2. The (dazzling) light of amazement in the night of meditation of Thy attributes has thrown down many a blessed bird of reason from the nest.

Explanation. If fire is lighted under a tree at night, the birds resting in their nests on that tree become confounded and fall down from their nests. The poet compares the contemplation of God's attributes, which are incomprehensible to the darkness of a night in which one finds himself lost and confounded ; and the feeling of amazement resulting to the inquirer he compares to light, because it is a preliminary step towards obtaining a knowledge of God. This feeling of amazement causes many a sacred bird of reason to tumble down from their height. In other words, the poet, addressing the Almighty, says that if one meditates upon His attributes, he becomes lost in amazement, and his reason fails to help him out of the difficulty.

Line 3. The unfailing arrow cast at its aim by the knowledge of God, has scarcely been shot from the bow, when it has found its pl ice in the eye of amazement.

Explanation. The poet says that a seeker after the nowledge of God no sooner commences his inquiry, than he finds himself face to face with utter amazement and confusion.

Line 4. O Thou ! Who hast, in the nature of the garden of the world, as an argument in favour of its being non-eternal, laid the foundation of (*i. e.*, placed) diversity of colours, by means of the autumn season.

Explanation. *Hadús* means the quality of being created, *i.e.*, not eternal. The poet says, that, by means of the autumn season, God proves that the garden of the world is subject to change, and, as such, is not eternal.

Line 5. The fleetness of imagination Thou hast placed in the skirt of an arrow, and the habit of stretching the body in the pocket of a bow.

Explanation. The poet beautifully expresses how the Almighty has endowed an arrow and a bow, which are in themselves inanimate, with qualities belonging to living and rational beings.

Line 6. In the flower-gardens of love at every step, Thou hast, with the breeze of blandishments (of the beloved ones), spread a red, (*i.e.*, bloody) carpet as at the field of *Karbalá*.

EXPLANATION. The field of *Karbala* is remarkable in history as the scene of a battle between Hasan and Husain on one side, and Yazid on the other, at which there was excessive bloodshed. The poet means that the paths of love are besprinkled with the blood of the lovers who fall victims to the blandishments of the beloved ones.

LINE 7. The bird of one's nature has hardly flapped its wings in the atmosphere of sinfulness, when Thy pardon hast set the Royal Falcon of Thy grace at it.

EXPLANATION. In this couplet the poet praises the illimitable extent of God's pardon, which even anticipates the very idea of committing a sin on the part of an individual.

LINE 8. He who has been brought up in the shade (*i.e.*, protection) of Thy love, shall, in the (scorching) sun of the Day of Resurrection, be (resting) under a canopy with a carpet of satin spread under him.

LINE 9. Ever since the *Huma* (of Thy love) has cast its shade on this bone (*i.e.*, this skeleton body of mine), the food for Thy love I have supplied from the marrow (*i.e.*, the essence) of my life.

EXPLANATION. *Huma* is a fabulous bird, which is looked as a bird of happy omen, and regarding which it is supposed that every head which comes under its shadow will in time wear a crown. It feeds on bones only.

LINE 10. O Thou! Who hast made disgrace a commodity of great demand in the market of love, and hast thrown down (worldly) honour and pomp from their height.

EXPLANATION. The poets says that the Almighty makes those who sincerely love Him perfectly indifferent to wordly honour or pomp, but rather makes them disposed to court wordly disgrace.

LINE 11. Wherever Thou hast given permission to the operation of Thy love to exhibit itself generally, Thou hast thrown down as helpless the pleasure-scattering mirth.

LINE 12. How can I escape from a feeling of shame (on finding that) my heart has dragged the brides of Thy love by the hair, and thrown them into the waves of blood?

EXPLANATION. Blood has reference to the physical heart, which is a piece of flesh, and, in the course of discharging its natural fuctions, is always weltering in blood. The poet admits that he has given place to his love for God in his heart, but says that he feels ashamed for having lodged so holy a sentiment in so impure a place as his heart, which is always weltering in blood, and he fails to see any way of getting out of this feeling. The beauty of the sentiment is that "Dil" or "heart" means both (1) the mind, and (2) the physical organ.

LINE 13. I admire Thy grace, that whoever has remained steadfast in the path (of Thy love) has secured to himself a (true) heart, and has thrown away life from within himself.

EXPLANATION. The poet says that a true lover cares only for the sentiment of love which lodges in his heart, no matter what happens to his physical constitution.

LINE 14 In order that the prey of the heart should become aware of the Hunter of Eternity (*i.e.*, God), Thou hast ensnared it in the noose of the ambergris-scattering ringlet (of the beloved one).

EXPLANATION. This verse signifies that God has first disposed the human heart to love its own kind, in order to prepare it for its higher and nobler ideal, the love for God.

LINE 15 By virtue of the acquisition of Thy knowledge, Thou hast lengthened the skirt of (*i.e.*, bestowed dignity on) humility, and hast put shortness in the pocket of the subtlety-discerning reason.

EXPLANATION. This verse means that those who in humility seek for the knowledge of God, are blest with it, and thus become dignified; while those who seek for His knowledge by means of fine logical reasoning, fall short of its acquisition, and are disappointed.

LINE 16. The morsel which I have taken from the table of Thy love into the palate of my heart, only a little bit thereof has hell taken into its mouth.

EXPLANATION. *Jahim* is the name of one of the seven hells according to the Moslem faith. The poet, in his peculiar metaphorical language, describes the intensely hot and burning character of the love for God, and says that all the mythological fire of hell is due to only one particle which it has taken from the table of that love, whereas the poet himself has taken a mouthful from that table.

LINE 17. The *Shara'*, or Mahomedan law, bids me put the seal of silence on my lips, while *Ishk*, or love, bids me shout out:—"Thou also hast lost control in the path of love."

EXPLANATION. There is an allusion in this line to the verse :—

"*Kunta Kanzan makhfihun fa habbato an urfa, fa khalkatul Khalka.*" (I was a hidden treasure: then I loved to be recognized, and so I created the creation). This verse shows that God also preferred to make a display of Himself. The *Shara'* directs that, out of deference to Divinity, one ought to keep silence on this point, whereas *Ishk*, which never courts secrecy, insists on a loud declaration of the truth.

LINE 18. Who can acquire the good furtune of union with Thee, when in spite of his special privilege of being a confidante, the archangel Gabriel surrendered himself at the very threshold ?

EXPLANATION. *Jouhar-i-awwal*, *Akl-i-awwal*, and *Akl-i-kul* are the names of Gabriel, for he was the first angel created by God. He is called *Maharam* or confidante, because he was the medium of communication between God and the Mahomedan prophet Mahomet. Tradition says that during the historical night of the *Mi'raj* (*i e*,. the night of ascent, when the Mahomedan prophet is said to have ascended through the seven stages of heaven into the presence of the Almighty), the prophet desired Gabriel to accompany him; but the archangel having gone with him to the limits of his province, stopped short and said :—"*Agar yak sari mue bartar param, Farogh-i-tajjalli busozad param.*" (If I fly higher even by a single hair-breadth, the rays of Divine Light will consume my wings). The poet says that when access to the presence of God is impracticable even for the greatest of angels, how much more so must it be to others ?

LINE 19. I admire the feeling of amazement, produced by Thy beauty, which at the time of union, dashes down the cup of the water of life from the hand of life.

LINE 20. The praise of Thy wonderful design, which drops from the lips of every particle of matter, has put the faculty of speech itself into a stuttering tongue.

EXPLANATION. This means that speech fails to do justice to the wonderful design visible in every particle of matter.

LINE 21. How can I open my lips in praise of Thee, when the lightning of worthlessness has set fire to the house and property of my power of speech ?

LINE 22. Who am I, when the Archer of Decorum has thrown down from the height of description the bird of Thy praises (*i.e.*, the archangel Gabriel) ?

EXPLANATION. The poet compares the archangel Gabriel to a bird singing divine praises and soaring high in the atmosphere of description. In the meanwhile, Decorum in the shape of an Archer appears on the scene, shoots down the the bird, and disables it for flight. In plain terms, when even the archangel Gabriel, under the crushing weight of the sense of Decorum, fails to do justice to praises of the Almighty, how dare the poet then undertake such a task ?

LINE 23. I am an admirer of the taste of Urfi, who, with the songs of Thy parises, has created a taste for (such) songs in the palate of the world.

EXPLANATION. This is an instance of *san' at Tajrid*, *i.e.*, a figure of speech in which the poet abstracts himself from his personality. The poet, by abstraction, eulogizes himself as the author of poems in praise of the Almighty, which have been much appreciated and valued by the people.

IN EULOGIUM OF KHAN KHANAN.

METRE.

The metre of this poem is *Hajaz Musamman Akhrab Makfuf Mahzuf*, and runs thus :—

Mafu'lo Mufai'lo Mufai'lo Fau'lun.

LINE 1. O you, who have placed the sword and the pen in the protection of each other, and have made excellence and generosity an ornament to each other.

EXPLANATION. The poet ascribes to Khán Khánán four qualities, *viz.*, learning, bravery, excellence, and generosity. He means that the addressee combines the two former qualities in his own person, and at the same time possesses the other two qualities of excellence and generosity as well.

LINE 2. Khán Khánán, who has the dignity of Jamshed, and the power of whose speech makes a man, born deaf, all ear like a flower.

EXPLANATION. The words *Jazr-i-asam* mean a man born deaf. The word *Jazr* means a square root and the word *asam* means deaf. A square root which cannot be exactly extracted is likened to a deaf man, who cannot give a correct answer to any question. Hence *Jazr-i-asam* means a born

deaf. The poet means that such is Khán Khánán's power of speech that he can make even a man born deaf hear.

LINE 3. This cup which heaven has made by means of your clear judgment, will very soon make the blossom of Jamshed's reputation into a bud.

EXPLANATION. King Jamshed had made a cup in which all the events occurring in the world could be seen The poet means that Khán Khanan's clear judgment would throw the reputation of Jemshed's cup into the background by foretelling events much better than that celebrated cup.

LINE 4. Your wrath places on an equal footing revenge and forgiveness ; your generosity looks upon Yes and No as the same thing.

EXPLANATION. The poet means that the addressee's wrath is so severe that even when he takes revenge, he imagines that he has accorded forgiveness ; and his generosity is so great that even when he has bestowed charity, he imagines that he has given nothing.

LINE 5. The drippings from your pen always bestow riches on all sorts of people, and yet the capital never diminishes.

LINE 6. The treasures of his gifts never diminish, if cyphers be added to the figures throughout eternity.

EXPLANATION. The addition of a cypher increases the value of figures tenfold. The poet says that Khan Khana's treasures of gift could never diminish, even if he went on increasing his gifts tenfold every time throughout eternity.

LINE 7. Heaven has made such a talisman out of the exalted dust of your door, that an oath has no passage beyond your Court.

EXPLANATION. An oath is taken by the name of what is most dear to us, or what we revere the most. The poet means that the Court of the addressee is so exalted that there is nothing of more consequence to swear by.

LINE 8. Owing to your justice, in an assembly of vain boasters, joy has not sided with joy, nor sorrow with sorrow.

EXPLANATION. Justice always keeps things in evenness. The poet means that Khan Khanan's justice is so all powerful that it keeps both joy and sorrow within their proper bounds, even in an assembly of boasters.

LINE 9. If the stamp of a coin should hear from the world that a *diram* (coin) has been rejected by the palm of your hand, it would throw away the *diram* from its bosom.

EXPLANATION. The poet means that the prevailing influence of Khan Khanan is so great that even the stamp of a coin would sever its connection with the coin if it had been rejected by him.

LINE 10. Since the time the jewel of your personality has been counted amoung created things, the eternal world flatters the mortal world in a hundred different ways.

EXPLANATION. The poet means that this mortal world has become so exalted by the presence of Khan Khanan in it, that even the eternal world envies its lot.

LINE 11. I do not know that there is another like you, but this I do know that a maiden of the family of one like you was not born in the region of non-existence.

EXPLANATION. The idea among Muhammadans is that every created thing was originally in the region of non-existence. The meaning is, that no maiden was even thought of who could have given birth to one like Khán Khánán.

LINES 12, 13. If, by means of your justice, the temperament of an embryo becomes even, then decrepit old age would acquire such a state that, owing to the disappearance of old age, the pen of the imagination would not be able to depict the features of the idea of old age.

LINE 14. If the man who envies you happens, by virtue of his skill, to become an arithmetician, then figures would lose in value by the addition of cyphers.

EXPLANATION. The envious man is assumed to be a man of ill omen, whose connection even with a branch of science would upset the natural order of things, so that, in this instance, cyphers, instead of increasing the value of figures to which they are added, would decrease it.

LINE 15. Your enemy is in a cheerful state of mind, thinking that heaven is favourable to him, but he is unaware that the leniency of the wolf proves fatal to the sheep.

LINE 16. As your generous hand is uninterruptedly bestowing gifts, there is no room to say that your generosity is bestowed on a large or a small scale.

LINE 17. As your hand has made the pen and the sword very much attached to each other, there is a part played by each in the function of the other.

LINES 18, 19. On the day (of battle), when the exercise of your valour does not spare any one from your sword, except the deer in the environs of the Ca'aba, the sneeze which comes out of the brain of the bow throws the blood of non-existence into the breast of eternity.

EXPLANATION. By sneeze of the bow is meant the sound produced by a bow at the time it shoots an arrow, and by throwing the blood of non-existence, into the breast of eternity is meant the destruction of existence

LINE 20. Wherever the fear of you produces universal ague, there even a blind man sees the pulse of the patient beating.

LINE 21. As the recollection of you abounds in the very nature of (all) things, even (the so-called) forgetfulness of you puts the reputation of Jamshed to shame.

LINE 22. The heavens have placed, in the bosom of the Divine Will, the law of *Salam* for the purchase of your desires.

EXPLANATION. The word *Salam* means, according to Mahomedan law, a sale in which the price of the purchased article is paid in advance. The poet means that the desires of Khán Khánán are so much valued by the heavens that the latter are eager to secure them by paying their price in advance.

LINE 23. As tyranny, in the workshop of your justice has learnt a great deal of the art, your justice has adopted tyranny as its own son.

LINE 24. As the invalid has obtained a great deal of the health-giving medicine from your judgment, Christ has appointed him to carry on the profession of a physician.

LINE 25. Your luck is dispensing with the concomitants of old age: I am afraid lest it take away the beauty of a curl from the ringlet of my beloved.

LINE 26. As the bosom of your enemy is gathering envy in great abundance, the swelling of his breast carries the palm to the swelling of the bosom (*i. e.*, the arch) of the heavens.

LINE 27. When your enemy, like the fox, begins to flatter you, his coolness (*i. e.*, humiliation) subdues the fever (*i. e.*, heat of excitement) of the lion of the forest.

LINES 28, 29. Your enemy boasted of having an everlasting existence, when he saw non-existence itself blest with the capital of existence by your presence: but Fate, in order to diminish the elements of his existence, gave the elixir of mortality to sorrow, the melter (*i.e.*, destroyer) of the body.

LINE 30. The musician of your justice plays a hundred different tunes, and yet he does not tune the high and the low notes.

EXPLANATION. The poet means that the justice of Khán Khánán is so even-handed that it treats the high and the low with equal firmness.

LINE 31. Your compeer is so (thoroughly) non-existent, that even the all-effacing oblivion of non-existence has no hand in his disappearance.

LINES 32, 33. O you! during the period of whose praises, even a *Sufi* considers it wrong to restrain his breath: walk and behold how, in the race-course of your praises, the *houri* of my pen has produced the garden of *Iram*.

EXPLANATION. *Sufis* are a set of Fakirs who engage their minds in absolute devotion to God, and practise restraint in their breathing. The garden of *Iram* was an earthly paradise made by Shaddad, king of Persia, exactly after the model of the Mahomedan paradise in the next world.

LINE 34. Wherever your praises take hold of the wine of my speech, there the intoxication of poison acquires the quality of sweetness.

LINES 35, 36. Do justice and see why Abul Farah and Anwari should on this day not consider their death to be a boon: in the name of God, with the miraculous power of your breath, infuse life into them again, so that I may throw away the pen and they may pick it up (and compete with me in writing poetry).

EXPLANATION. Abdul Farah was a poet of renown. Anwari was a famous Persian poet, who was called the king of the poets of Khurasan, and who was the favourite of Sultan Sanjar Saljuki. He was a contemporary of Nizami, and the collection of his poems is called Diwan-i-Anwari.

Line 37. They were the first to traverse this road of poetry, (*i.e.*, they first made verses on this metre): then we showed to each other our common alighting ground, (*i.e.*, made verses on the same metre).

Line 38. I swear by God that the above is neither false nor an idle boast, but it is a true assertion; and he is envious who considers this oath to be false.

Line 39. For this reason that world of justice treated me with favour who, by his death, has exalted the dignity of the eternal world.

EXPLANATION. The person here referred to is Abul Fatteh Gilani, who was the poet's deceased patron. *Vide* footnote at page 10.

Line 40. He was the touchstone of poetry, and you also are a treasure of discernment: what more need be said? Behold the miraculous power of my breath (*i. e.*, speech).

Line 41. Just as much as your door is ashamed of my connection, the country of Persia feels proud because of my connection with it.

Line 42. I am an utterer of praises, but I am am not greedy nor one who goes from door to door: I do not place myself under any and every one's obligation and generosity.

Line 43. I have only one patron, and only one grant of favour: there is only one obligation, and only one feeling of gratitude: a hundred thanks that Destiny has ordained it to be so.

Lines 44, 45. If an ignorant person were to shout out:—"What sort of a song is this you sing? Cease to make known your wants, whether they are large or small"; I will say:—"Go away. Don't talk nonsense, and don't do a worthless act. This position (of indifference to wants) was not attained even by Hatim and Jamshed."

EXPLANATION. Hatim, commonly called Hatim Tai, was a famous Arabian chief, celebrated for his generosity, wisdom, and valour. He flourished before the birth of Mahomet, and his sepulchre may still be seen at a little village called Anwarz in Arabia. There is an account of his adventures in Persian Romance of Hatim Tai, which has been translated both into Urdu and English.—*Beale.*

Jamshed was the son of Tahmuras, and the fourth king of the Peshdadian dynasty. The invention of a number of useful arts is attributed to him. His cup called Jam-i-Jamshed and Jam-i-Jam was wondrous. A hundred marvellous tales are told of this celebrated cup, which used to dazzle all who looked into it, and has often been employed

by the poets to furnish a simile for a bright eye. See also explanation under line 3, on page 6.

Line 46. *Imkan* will always be *Imkan* because it is absolutely humble and dependent: the concomitants of birth apply equally to kings as to servants.

EXPLANATION. *Imkán* is that which has no independent existence of its own, but is under the necessity of being created. The second hemistich is illustrated by the next line.

Line 47. A king and a beggar both stand in need of food and raiment, so that they may protect the body (with raiment) and the stomach (with food).

Line 48. But which is the best way to do so? To ask at one door. And which will be an objectionable way? To go to every door in order to receive gifts.

Line 49. O God! Do not give me this evil habit, so that I may not have to drag forward arguments and artifices in order to gloss over this evil.

Line 50. O Urfi! You are all full of boasting. Hasten to write a prayer. Make haste, so that the space for writing may not become too narrow.

Lines 51, 52. As long as, by the attraction of desire, and connection of the desired object, the qualities of greed and generosity endure in the nature of straw and amber, so long may eternity remain charmed with a desire for your life, and unending duration be exalted by being connected with your time.

EXPLANATION.—Amber is said to have the quality of attracting dry straws.

Line 53. And as long as fire and water possess the quality of dissolving, so long may the scene of their operations be the eye and the heart of your enemy.

IN EULOGIUM OF HAKIM ABUL FATTEH.*

The metre of this poem is *Mujtas, Musamman Makhbún Maktu'* or *Maksúr*, and runs thus:—

Mafa'ilun, Fai'latun, Mafa'ilun, Fai'lát or *Fa'ilun.*

Line 1. Every rose, from which the desire of my heart lifted the veil, heaven wrapped it up in the garden of hopelessness, and destroyed it.

Line 2. Every knot in which Destiny tied up the cash of my desired object, heaven placed it in the skirt of my enemy's desire, and opend it.

* Abul Fatteh Gilani, surnamed Masih-ud-din, the son of Abdul Razak, a nobleman of Gilan, was a physician in the service of the Emperor Akbar. In the year A. D. 1589, he proceeded to Kashmir with that monarch, and during the Emperor's progress from Kashmir to Kabul, he died at a place called Dhantur on the 20th June 1589, and was buried at Baba Hassan Abdal—*Beale.*

Line 3. No production of the times is other than a tragedy: my mind has read this out of the table of contents.

Line 4. Don't deride me if I have yielded to the wiles of the age. I am no better than Solomon, who rested his support on air.

Line 5. O heaven! The lamp of the sun would not be extinguished, if one morning Thou didst not open the window of oppression (or the window full of wind) in my face.

Line 6. What can my cold breath do? Let me alone for one day, because *Zamharir* (*i.e.*, the freezing atmosphere) cannot get heated by the furnace of a blacksmith.

Line 7. I will not now lower my self-esteem (*ábru*) by lamenting cries, because I have already wasted plenty of this water (*áb*).

EXPLANATION. Notice the connection between *ab* in the second hemistich (which has the same signification), and *abru* in the first hemistich

Line 8. Where is the lamenting cry which I girt with a belt of flame, and Time did not unbelt it in order to stop its efficacy?

Line 9. And where is the lamenting cry which I kneaded with the scar (*i.e.*, heat) of my heart, and Time did not give it a plunge into the freezing atmosphere?

Line 10. I admit that I should not prevent my heart from crying out: perchance this one of the age of Noah (heaven) may become propitiated by these cries.

Line 11. My life depends upon sorrow, and where are the justifiable falsehood and the adze of Farhad?

EXPLANATION. The story of Farhad and Sherin is well known. The poet longs to put an end to his misery even by hearing a false report such as that which brought about the tragical fate of Farhad.

Line 12. The reason why I lament over my accomplishment is that in this art even Zahir had not the door of success opened to him.

Lines 13, 14. While, during my lifetime, (my enemies) open a thousand streams of blood from my heart with the lancet of malice, what consolation can I have at the thought that hereafter they will say that such and such a man, may his name be perpetuated, was a master of his art?

Line 15. The fact that, after being cut, it will all be converted into combs, does not remove the knot from (*i.e.*, afford any consolation to) the bough of a box-tree?

Lines 16, 17. When I review the past events of my life with an impartial eye, I see in it no other bright feature which rejoices my heart, than this:—That, for the praises of mean people, I never transported my angelic (*i.e.*, poetic)

frame of mind from the garden of holiness to the region of unworthiness.

Line 18. Now that I am engaged in writing praises, they are the praises of one whose eulogies Gabriel himself has added to his daily routine.

Line 19. He is Abul Fateh, the philosopher of the age, and the sun of excellence, whose breath throws the miracles of Christ into the background.

Line 20. His wrath turns ashes into vermilion (*i. e.*, makes them red hot,) and his kindness converts a mineral into a box-tree (*i. e.*, imparts vegetable life even to an inanimate thing like a mineral).

Lines 21, 22. If one ascends the palace of hi greatness by counting the steps—and all the seven heavens count only for half a step in that calculation—do not think it strange if the highest numeral (of reckoning) were to come back worn out from the very beginning of the steps.

Line 23. O how the changes in your rank do adorn the world, and how the manifestation of your personality was the cause of the creation of the world!

Line 24. The deer of the environs of the Ka'aba are roaming about in the pasture-grounds of your dignity, and the civets are going round the table of your politeness.

Line 25. The eyes of kings anxiously await the intention of your coming, and the ears of cities are the dust on the skirt of the announcement of your coming.

Line 26. If the enforcement of your order were to make its hand out of wax, its fingers would extract fire from the heart of steel.

Lines 27, 28. The man who is envious of your rank in a hundred ways, prompted by the greatest desire, planned out his scheme, with the support of hope: but after he had accomplished his object, Time dealt with him in the same way as after the preparation of the earthly paradise, it did with Shaddad.

Line 29. The birds of paradise swarm in the garden of your good nature, just as an army of flies gathers round the shop of a confectioner.

Line 30. If Farhad were to become your associate, grief would not find its way to his heart by the death of Shirin.

Explanation. The meaning is that Abul Fatteh submitted so entirely to the Divine Will that if Farhad had associated with him, he would have imbibed the same principle and would have resigned himself to his fate *rather* than put an end to his life.

Line 31. If the morning breeze were to carry the dust of your door to the graveyard, the dead would offer their congratulations even from beneath the dust.

Line 32. If your power of self-control were to fix its foot on the ninth heaven, then out of the (three) dimensions not more than two would be proved.

EXPLANATION. *Hilm* or the power of self-control is considered by the orientals as intensely heavy. The meaning is that out of length, breadth and depth, the ninth heaven would be so crushed that depth would vanish altogether,

Lines 33, 34. When by the mention of your name, at the time of invoking a blessing, an array of figures passes by the road of my speech, do not wonder if, with a view to prevent precedence, the row of hundreds were to make an attack on the army of units.

Line 35. O my lord! I have on my lips a story which, like your praise, cannot stop on my lips.

Lines 36, 37, 38. Last night I was reflecting upon the idea of your service, not on account of my own efficiency, but with a view to acquire excellence, when, suddenly, from the door of the place of reflection (*i. e.*, the mind), the sweetheart of Reason, which is the lamp of the cloister of the secrets of this and the next world, came out smiling and making blandishments, and said :—" I congratulate you on the auspicious occasion of the service of your lord."

Lines 39, 40, Owing to surprise at this delightful announcement, I said :—" O (Reason), the pleasantness of your speech makes the country of witticism flourish. I am not the Heaven, nor the Sun, nor the planet Mars, so as to be elated by this pleasantry by reason of foolishness."

EXPLANATION. As the revolution of the heavens and the Sun and the planet Mars is not considered favorable to poets and men of science and art, the latter denounce them as foolish.

Line 41. " You too are not in the habit of giving utterance to frivolous words. Say from what source this happy announcement sprang ?"

Line 42. It replied :—" There is a ground for this good news, which has been placed on the shelf of comprehension by the hand of my wisdom."

Lines 43, 44, 45. " At this very moment Gabriel, the tutor of the angels, eagerly opened the window of the Holy Place, and calling out to the recording angel, said :—" O recorder of the good and evil deeds of men ! Wash off the record of Urfi's deeds, because the Most High God has chosen him as one of His elect, and has absolved him from his sins."

Line 46. "If the service of your lord had not been auspicious for you, then how was it that Gabriel gave utterance to the above address ?"

Line 47. I was plunged in shame by the cogency of the argument, and the colour of merit faded away from the face of my imagination (*i. e.*, I was confounded with shame).

Line 48. Here I have come to wait on you. Say what it will be advisable to do. Should I sit down at your threshold, or shall I stand ?

EXPLANATION. Sitting down implies the acceptance of service, and standing means the reverse.

Line 49. If you count me among your servants, a hundred thanks to you for your position of master ; and if you reject me, I shall deplore my own worthlessness.

Line 50. Do not throw the sleeve of purchase over my gems (*i. e.*, do not think of buying my verses), lest the *Shab Chiragh* lose its lustre with the dust of cheapness.

EXPLANATION. *Shab Chiragh* is supposed to be a sparkling gem which remains in the mouth of a cow living in the sea. The cow, on coming out of the sea at night to graze, puts it down to graze by its light, and afterwards carries it back. Sometimes people who lie in ambush steal away the gem.

Line 51. I am going to speak about my pedigree, though it is disrespectful for me to begin the praise of a kite in the presence of the *Huma*.

EXPLANATION. *Humá* is a fabulous bird. *Vide* explanation to line 9 on page 3.

Line 52. As regards the nobility of my family, it is sufficient that the shame resulting from the above remark has caused perspiration to break out over my face.

Line 53. It becomes me to feel proud of my descent from my ancestors, just as posterity will be proud of my (poetical) genius till the Day of Judgment.

Line 54. If my reverence for your greatness had not sealed my lips, nothing would have emanated from my faculty of speech but the praises of my ancestors.

Line 55. My gem-discerning genius, which has chanced to be a showerer of treasures, has never sacrificed the gem of praise for any one.

Line 56. By heaven ! How sharp-toothed is the key of your dignity that it has broken the seal of the treasure of my genius, and opened the lock,

Lines 57, 58. Receive from me a present of poetry, which is the production of my genius : look into it with care, and see that this substance of a fine nature is not a pearl, but yet it is the outcome of an ocean (*i. e.*, the poet's

genius) : it is not a noumenon, but yet it is capable of having dimensions.

Explanation. Noumenon (*Jouhar*) means the substance itself, as distinguished from its properties, such as colour, dimensions, &c., which are called phenomena (*a' rz*). The poet ascribes three dimensions to his poetry, *viz.*, far-reaching reputation (Length); extensiveness of vocabulary (breadth); and subtlety, of meaning (depth).

Line 59. O my lord! Do you exalt my head in such a manner that my ambition may not be only as high as the seven heavens (*i.e.*, it should soar higher than the seven heavens).

Line 60. Restrain the eye of my mind from shedding tears of grief in such a manner that I may pass by chuckling over my enemies.

Line 61. It was with a hundered sneers that I used to accept the blandishments of heaven-born beauties descended from *houris*.

Line 62. Now I have to put up with (the jeers of) jesters (*i.e.*, enemies) just as if they were the blandishments of the beautiful damsels of Khullakh and Nowshád.

Line 63. Perchance you have heard about my cricumstances from the informant of your intelligence, since you are having the beards of (my) enemies made away with.

Explanation. The allusion here is to an enemy of the poet whose beard Abul Fatteh had caused to be shaved.

Lines 64, 65. Ever so long as the lips of Elias and Khizr are moist with the water of the fountain (of the water of immortality) which is still remembered by Alexander the Great, may the lips of your enemy remain moist, but with the water, (*i.e.*, poisonous fluid) which your blow may cause to drip from a dagger of steel.

IN PRAISE OF KASHMIR.

Metre.

The metre of this poem is *Hajaz Musamman Akhrab Makfuf mohzuf* and runs thus :—

Mafu'lo mafa'ilo mafa'ilo Faulun

Line 1. Every being that has been burnt, if it comes to Kashmir, even if it be a roasted fowl, will at once acquire wings and feathers.

Line 2. Behold! What would a unique pearl become by its benign influence, the place being such that if a pebble were to find its way there, it would become a pearl.

Lines 3, 4. Nevertheless, in such a season, while in the compound of a garden, by the genial influence of the atmosphere, the morning breeze blows even in the forenoon,

the garden is sorrowful by the silence of the nightingale. But how is the nightingale to blame when the bloom of the flowers comes late?

Line 5. What can even the flower do? The spring breeze wished that Urfi should come to Kashmir first, and flowers should bloom afterwards.

Line 6. Say that for a week the bed-stead should remain unoccupied by the beloved flower till the nightingale of Shiraz (*i. e.*, Urfi) comes to this garden.

Line 7. The flower has not bloomed, but if, for instance, I were to place my foot on the fibres of a twig, the blood (*i.e.*, sap) of the flower would come up to my waist.

Line 8. It is time that the flower should lift the veil from its face and shine forth like a candle out of a glass shade.

Line 9. The Moon of the flower rends the hemp-cloth of its twig, and by its light the apple of the Moon becomes redder.

EXPLANATION. Hemp-cloth is said to be rent by the light of the Moon. The theory of the Persians is that the Moon imparts colour to fruits and flowers, but the poet says that the Kashmir flower possesses the quality of adding lustre to the Moon herself.

Line 10. Paradise has arrived at the gate of Kashmir. Tell the sceptic that if he has eyes to see, he may come here.

Line 11. If the beauty of Kashmir is the cause of blandishments on the part of the age-worn heaven, I am ready to purchase (*i.e.*, accept) them.

Line 12. This verdure, this spring of water, this tulip, and this flower contain details which cannot be described.

Line 13. This is such a spring that when the gardener of paradise goes towards it in a state of thirst, the fountain of Paradise goes to that spring with greater speed and thirst.

Line 14. Tulips are in such abundance that when a rock is cut, the tulip issues from every notch in the rock and from the blade of the adze.

Lines 15. The wind which, if it were to blow in India, would become a dust storm, here, in the early forenoon, removes dust from the dew drops on flowers

Line 16. In order that the colour of a flower may not fade by the heat of the Sun, the chameleon does not desire the Sun to come out.

EXPLANATION. The chameleon is an animal very fond of the Sun, and anxiously looks out for it all night.

Line 17. As a porcelain cup absorbs a great deal of moisture, if it were to fall from the air on a stone, it would run no risk.

EXPLANATION. The poet says that the atmosphere of Kashmir is very moist, so that a porcelain, cup, on its way through the air to a stone, will absorb a sufficient quantity of moisture to make it uubreakable.

Lines 18, 19. If a hard-hearted person feels inclined to cut down a tree, and the tree requires two strokes to cut it, it is scarcely possible to cut it, because by aid of its growth, the first cut is healed before the second cut is inflicted after it.

Line 20. Kashmir is such a ravishing Paradise that if (a saint like) Shibli were to come in it, his hermit's cell would become a hell to him.

Line 21. Kashmir is like a peacock which has not shaken off its wings and feathers (*i. e.*, has not moulted), and every moment it appears in a new colour.

Line 22. Kashmir is a beautiful bride whose charms are not fully matured : every moment it appears more beautiful and fresh.

Line 23. Every moment when I see it lively, I say (to myself) :—"Open your arms ; it may be that it may come into your embrace."

Line 24. When ever the breeze makes its appearance from its flower-garden, I bethink me of my antecedents and the Court of my lord.

Line 25. When I feel the smell of the flower, I am reminded of the Court of my lord, and thus the fragrance has become the source of a hundered head-aches.

Lines 26, 27, Whenever Urfi, impelled by a desire to see you (*i. e.*, the Emperor Akbar), prepares to undertake a journey, Kashmir comes to see him off with tears in its eyes ; and it begins to weep from all six sides, and says :—"Don't be in a hurry, as this is only one season, and three other seasons of mine will come in its train."

Line 28. But although it may be all a Paradise, still without going round your Court, Urfi will not tarry so long that the season of fruit may arrive.

Line 29. Kashmir is enamoured of him (*i.e.*, Urfi) and he is enamoured of Kashmir, but not in such a way that it may find a place from his eyes into his heart.

Line 30. Whenever he contemplates your forehead, he does nothing but fill the fountain of tears.

Line 31. He fears lest, if he weeps in this land out of fondness for you, his liver's blood may become a flower, and come out.

EXPLANATION. The allusion here is to the great flower-growing quality of Kashmir.

Line 32. Whereas the climate of Kashmir is of a very mild character, he (*i.e.*, Urfi) is afraid that his morning sigh will become of no effect.

Line 33. It was your command which brought him to (from?) Kashmir, or else why would he have come away from that land to any other?

Line 34. Urfi is (now) coming, and he is burning with jealousy to know how Kashmir found out whither he is going, that it is also coming after him.

An elegy on Abul Fatteh and Congratulations to Khan Khanan.

Metre.

The metre of this poem is *Mujtas Musamman Makhbun, Maksur Maktu*, and runs thus:—

Mafai'lun Fai'latun Mafai'lun Fai'lun or *Failàt*,

Line 1. From heaven and earth suddenly came the good news that the Sun of the Earth and the Crown of the Sky has come (to the Court of Akbar).

Line 2. The banner of the army of authority has arrived at the scene of bloodshed, and the *Huma* of the height of good fortune has come to its nest.

Explanation. The banner and the *Huma* both refer to Khan Khanan. The scence of bloodshed and the nest refer to the Court of Akbar, the former because of the awe-inspiring influence of the Emperor over his enemies, and the latter because of its being the favorite resort of nobility and excellence.

Lines 3, 4, 5. There have been two movements which, by reason of their extreme magnificence and importance, were the essence of all the historical facts in the world. *First*, the migration of the lord of religion (*i. e.*, the prophet Mahomet), who came from Mecca towards Medina, in order to perfect mankind and genii. *Second*, the return of the pride of the age and the centre of the kingdom (*i. e.*, Khan Khanan) who has come to the capital of the ever-successful Emperor.

Line 6. He went to the confines of the Emperor's dominions, and the world said:—"The chairman of the world's assembly has come to the threshold."

Line 7. When he went back from the boundaries of the kingdom, Time said:—"The past has come back again."

Line 8. The heaven said:—"Leave off the praise of the (past) age, and say that the Sun has come to the navel (*i. e.*, centre) of the Sky."

Explanation. The sun refers to Khan Khanan, and the centre of the Sky to the Emperor Akbar.

Line 9. The world said :—" No. No. Say that the life of the world, which had reached the lips, has again come back into the body of the world."

Lines 10, 11. I heard this and said :—" If praise is the object, it is not sufficient to say only that the master has come. Say rather that Khan Khanan is the chosen one of fortune, who has come in the retinue of the Emperor of men and genii (*i. e.* Akbar)."

Line 12. At every step that he took, the earth said to the heaven :—" My good luck has come, and it has come in an auspicious and youthful state."

Line 13. To whichsoever clime he came, the heaven said to the earth :—" My crown has come, and it has come on the top of the *Farkdan.*"

EXPLANATION. By *Farkdán* or *Farkdain* is meant two stars near the North Pole, which are supposed to be very high.

Line 14. By reason of his having entered the circle of the heaven (*i. e.*, the Court of Akbar), I say to the Earth and the Sky :—" Heaven has come."

Line 15. How great is your exalted name, which constitutes the crown of the head of good management, like these interjections, Well done ! Excellent ! Splendid ! Bravo !

EXPLANATION. The poet means that the very name of Khan Khanan brings about such good management, as to invoke the above exclamations of admiration from the lips of the people.

Line 16. Do come, because by your good fortune, O Paradise personified, (*i. e.*, Khan Khanan) ! Time has succeeded even beyond its expectations.

Line 17. If it (*i. e.*, Time) had a desire for a flower-garden, spring-tide has come ; and if it hoped for fruit, a garden has come.

Line 18. The pen weighed the tips of your fingers, and said to the nine skies :—" How fortunate is the crescent, which resembles the tips of these fingers in shape."

Line 19. The heaven kissed your reins, and addressing the six quarters said :—" How blessed are the (people of the) age, who are subordinate to these reins."

Line 20. The enclosure of the garden of your dignity constitutes a firmament in which the Sun resembles a camomile flower.

Line 21. It is you, the idea of whom crossed the mind of Fate in the beginning of creation, and after that, came the mandate :—" Come into existence," and it was so.

Line 22. Perchance your praise is sallying forth from my mind, that the ear has come to the door of my mouth !

Line 23. Perchance a prayer for you is rushing out of my mind, that favourable acceptance has torn the veil and has come up to the tip of my tongue.

Line 24. The heaven, in the deep waters of existence, by the light of your order, made two dives, and arrived at the bottom of eternal life.

Line 25. Hope took two steps in the wake of the footprints of your beneficence, and obtained an immense treasure.

EXPLANATION. *Ganj-i-Shaigan* literally means a treasure worthy of a King, and was the name of one of the treasures of Khusru Parwez, king of Persia.

Line 26. Owing to helplessness, I became silent, whereupon my imagination bit its lips (with sorrow) and said :—"The secrets of my heart were just on the tip of my tongue."

Line 27. Last night the heaven so stirred me up to praise you, that my utterances expanded to something like a tale.

Line 28. O my lord, you know the state of my mind : what should I say to you to show how heavy my heart has become with sorrow?

Line 29. What necessity is there for me to say that he (*i. e.*, Abul Fatteh) has died, and what troubles have passed over Urfi's head in his eager desire for a sudden death ?

Lines 30, 31. In this great affliction, in which every hair of even hard-hearted Time has through weeping become a blood-trickling eye, mental weeping has so taken hold of me that my eyes are disappointed in their desire for even a single tear.

Line 32. Who became his guide to dissolution when death itself, owing to his departure from this world, has worn mourning blacker than the water of immortality ?

EXPLANATION. The fabulous water of immortality is said to be enshrouded in complete darkness.

Line 33. He has gone, and he has beaqueathed your kindness to me, and this, according to reason, is a recompense which goes to compensate for that loss.

Line 34. But having regard to qualities and unity of souls, for me the identical person who departed (*i. e.*, Abul Fatteh) has come (back in you).

Line 35. You know what treasures of good fortune have been lost to me by the setting of that Sun.

Line 36. I know that if I have lost that *Shab Chiragh** what a gem I have found in compensation for that loss.

Line 37. If Fate has taken away the spring of my garden (*i.e.*, Adul Fatteh) into Paradise, the spring of the garden of Paradise (*i.e.*, Khan Khanan) has come into my garden.

* Vide explanatoin to line 50, at page 14.

Line 38. Every bride who has gone into mourning from the bridal bed of speech, has now come to your threshold to offer congratulations.

Lines 39, 40. As long as it shall be reported to the ear by heaven that the period of prosperity of such and such a person is over, and such and such a person has come (in his place), so long may heaven never say in respect of your term of office till the Day of Judgment :—" The period of his glory has gone by, and that of such and such a man has come."

In Eulogium of Prince Salim.

Metre.

The metre of this poem is *Mujtas Musamman Makhbun Maksur* or *Maktu*, and runs thus :—

Mafa'ilun Failatnn Mafa'ilun Fa'ilun or *Fa'ilat.*

Line 1. Once more the camel of the envoy of my mind, with all the requisites of information, has started for the world of spirits.

Line 2. Yes. He is going for the purchase of pure gems to offer them as a present to the unique pearl of royalty (*i e.,* Prince Salim).

Line 3. Prince Salim, who is the adornment of perpetual good fortune, and whose arms are endowed with the power of Ali.

Line 4. He is such a praised one that, in the introduction to the letter of his praises, the man envious of him has, after deliberation, addressed him as " having the dignity of Jamshed. "

Explanation. The above title is given by his enemy, who would naturally deprecate his real dignity, and his real position must therefore be far more exalted than that of Jamshed.

Line 5. How excellent is your mind, which is free from being crossed by error and fault : just as the community of angels is free from the erroneous and the faulty.

Line 6. In the country of the expediency of Destiny, your acceptance and rejection constitute orders of an imperative and negative character respectively.

Line 7. The talk about the light of the Sun, is, when compared with your mind, in point of truth or falsity, like popular proverbs.

Explanation. The meaning is that it is well known to all that the mind of Price Salim was much brigther than the light of the Sun.

Lines 8, 9, 10. When the Sun saw the Moon waning owing to jealousy at your judgment, he laughed and said :— "Pooh for your stupidity and folly! Even I, feeling mortified

by the same jealousy, am a prey to a hundred sorrows. Of what consequence are you in the estimation of any one, that you are dwindling down (through jealousy)? Owing to palsy of the limbs and paleness of complexion, I every hour commit my body to the care of Christ (for treatment)."

EXPLANATION. The beauty of it is that the Sun looks pale and trembling when it rises or sets.

Line 11. If your good manners and judgment become the kindlers of fire in the world, it would be meant that the smoke should exhibit the quality of ambergris, and the sparks turn to moons.

Line 12. When the deer of your good manners drops the navel bag of musk, the crowd of sneezes will overtake evəry one from the Moon downwards to the Fish (*i. e.*, the fabulous fish which is said to support the earth).

EXPLANATION. A strong odour always induces much sneezing, and the Persians generally liken good manners to fragrant substances.

Line 13. In conseqence of the excellence of your time, it is scarcely possible for the tablet of dream and imagination to be painted with disgusting images.

Line 14. The man envious of your rank, who is always in the narrow cell of grief, writes letters to sudden death, complainig of separation (*i.e.*, courting sudden death).

Line 15. If you cast the shadow of your rank on numerical figures, the unit 5 would become 50 without the addition of a cypher.

Line 16. The head of the prayers of Christ has gone above the exalted heavens, but still it has remained lower than the threshold of your majesty.

Line 17. May the monthly and annual provisions of your enemies be supplied from the calamities of heaven and earth.

Line 18. And may the financial and titular supplies of your friends be provided from the gracious favours of Destiay.

In Eulogium of the Emperor Jalaluddin Mohamed Akbar Shah.

METRE.

The metre of this poem is *Ramal Mussamman Mahzuf*, and runs thus :—

Fa'ilatun Fa'ilatun Fa'ilatun Fa'ilat

Line 1. O, you, whose mind is a discerner of reality, and who is in the confidence of the Sun; may the sun be a guest at the table of your good furtune perpetually.

Line 2. Whoever looks at the perfection of your good fortune sees the large cup of the Sun full of the wine of good advice.

Line 3. The kingdom of Jamshed might claim equality with your kingdom, if shade could hold rivalry with the Sun.

Line 4. The unruly world has become tame under the thighs of your government, just as the horse of the sky under the thighs of the Sun.

Line 5. When the parrot of my speech eats the sweets of your praises, then the mouth of the Sun becomes filled with hot water on account of his longing.

Line 6. As long as the banner of your sovereignty was not exalted above the height of the heavens, so long philosophers did not become aware of the importance of the Sun.

Line 7. The Sun is the head of the caravan of kings, but in the caravan of the Sun there never was a Joseph like you.

Line 8. Just as one candle is lighted from another, from the same light proceed the life of the Emperor and the life of the Sun.

Line 9. Benevolence shines in your face, and why should it not shine, when the gem of your personality has been nurtured by the mine of the Sun from the beginning of creation?

Line 10. Your throne is the object of worship of the seven climes (*i. e.*, the whole world), just as the firmament of the Sun is the object of devotion of the seven heavens.

Line 11. As the heaven has frequently seen the reflection of your sun-like face in its mind, it has styled the heart's breast, " the mirror case of the Sun."

Line 12. Wherever Destiny has made your face a target, there the arrows of good fortune fall from the bow of the Sun.

Line 13. If the *Huma* of the Sun had made a resting place for himself, the place of the Emperor Akbar would have been the nest of the Sun.

Line 14. How can an incompetent person like me do justice to the praises of the Emperor? Whatever praises I have made I have quoted from the language of the Sun.

Line 15. Though the revolution of the Sun takes place in the visible world, the mind of the King is in reality the world of the Sun.

Line 16. If the conjunction of Venus and Jupiter takes place after a *qaran* (*i. e.*, a period of 30 or 80 or 100 years), how is it that the conjuction of the Emperor and the Sun takes place every morning?

Line 17. The order of the Emperor is the order of the Sun, because in reality the time of the sovereignty of the Emperor and the age of the Sun date from the same era.

Line 18. Whoever places his forehead on the threshold of the Sun (*i. e.*, the Emperor Akbar), the radiance of his face increases every moment like the New Moon.

Line 19. How well does the eye view objects through glasses : in the same way your mind perceives the hidden secret of the Sun.

Line 20. Urfi is always praising the Sun and eulogizing the Emperor, because he is one of the disciples of the Emperor, and one of the adorers of the Sun.

Line 21. In the beautiful string of the painters of existence (*i. e.*, Fate and Destiny), the pearl of your persouality is the ornament of the shop of the Sun.

Line 22. He who, from head to foot, is inspired with a love for the Sun, his whole body showers down light like the Sun.

Lines 23, 24. As long as the revolution of the heavens discloses their secret, and as long as the external beauty of the Sun adorns the world, so long may the unravelled mystery of the heavens remain a gift to your good fortune, and may the everlasting beauty of the Sun remain the light of your eyes.

Line 25. May the degree of my sincerity win the heart of the King, just as the sincere devotion of the King has won the heart of the Sun.

Line 26. How should the pinions of the *Huma* cast their shadow on the head of the King? For how can the feathers of a bat overshade the Sun?

Line 27. If the Sun is to be appreciated just as the Emperor appreciates him, then do not expect to find, even from Christ, the particulars connected with the Sun.

Line 28. The heaven knows that, during the time of the Sun, there never was a person who appreciated the Sun so much as the King of the world (*i. e.*, the Emperor).

Eulogistic Peom Having two Matlas,* in Praise of Khan Khanan.

METRE.

The metre of this poem is *Hajaz Mussamman Salam*, and runs thus :—

Mufa'ilun, Mufa'ilun Mufa'ilun Mufa'ilun.

Line 1. If you give up your self-estimation, what shall I say? You will in fact obtain the object of your life; you will behold that, with the desire to see which you were born.

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* The first couplet of a eulogistic poem or a *Ghazal*, having both hemistichs in rhyme *(Kafia)*, is called a *Matla* ; and if there is another couplet also in the body of the poem having both its hemistichs in ryhme, then the poem is said to be a poem of two *Matlas*. Notice line 1 and line 23 in this poem.

Line 2. Show yourself to him who has come from the realms of the knowledge of God, because if you show him copper, you will get the science of alchemy (or the philosopher's stone) as a present.

Explanation. The meaning is that if you will seek the company of a divine, he will place you in the path of Divine knowledge.

Line 3. Show your gold, which is defective in test, to an alchymist, before you find the gold as well as the touchstone put to shame on being tested.

Explanation. The meaning is that you should rectify your conduct by the teachings of a spiritual guide, before you are called to account after death for your deeds, and are not only put to shame yourself, but also reflect shame on those angels who will come to examine your conduct, and who will feel mortified at having bowed down, in the beginning of creation, before a sinner like you.

Line 4. You are a king jealous of your honour, and are entangled in the noose of your passions of evil origin. Extricate yourself from it before you are visited by calamities from heaven.

Line 5. How long will you suffer your soul to be in anguish owing to anger and lust for the sake of the body? You will (eventually) find that these two sheep-tending wolves (*i.e.*, anger and lust) will eat into the vitals of the shepherd (*i.e*, the soul).

Line 6. Be happy in the hope of Heavenly aid, whenever sorrow entwines itself round your heart, and feel mortified at your neglect (in devotion to God), whenever you find yourself mirthful.

Line 7. Kick away mirth from you, so that you may find Paradise mortified (at your contempt of all sources of enjoyment). Stop your desires, so that you may find hell also smarting (with disappointment).

Line 8. Become a guest of the pleasure-house of Divine knowledge, so that by virtue of your indifference, you may find flies, fan in hand, around the outskirts of your dining table.

Explanation. The meaning is that if you become indifferent to worldly enjoyment, the people of the world will flock round you eager to render you service.

Line 9. If you would stop your tongue from offering thanks to a rich man, seek the knowledge of God, for you will find the appreciation of its blessing a mandate authorizing you to hold your tongue.

Line 10. You are so fond of (worldly) disgrace that, in spite of a hundred fetters and a hundred prisons, you are running after (worldly) misfortune, though good fortune guarantees you (prosperity).

Line 11. Intellect is in the man, but you estimate the beauty of his face and stature: the *Huma* is inside the nest, but you observe (only) the pretty appearance of the nest.

EXPLANATION. The meaning is that you only admire superficial qualities, and do not study the inner nature of things.

Line 12. The Ghazi's hand and sword are besmeared with blood, but he has been left unpraised: you first admire the beauty of the horse and the elegance of the saddle covering.

Line 13. You have made the Falcon of the mind addicted to food and drink: consequently, when you, at the time of the hunt, let him after the prey, you find him to be only a hen.

Line 14. You will find your devotions appreciated at the time when, in your ecstacy of them, you bow your head in worship, and feel yourself lying on the back (*i.e.*, in comfort) in Paradise.

Line 15. Don't boast of being brave, and if you do, do so at the time when, in the battle-field, you find the sword of your heart destroyed, and the horse of your life annihilated.

Line 16. If you wish to become a critic, first become a disciple of high-mindedness, because then whatever thing you may name, you will find its drawback (or a flame of fire) on your tongue.

EXPLANATION. Criticism of worldly things is the first stage towards a knowledge of God.

Line 17. I invite you to Paradise, not for the purpose of sensual enjoyment, but with a view that you may find there food for the fire of high-mindedness (*i e.*, sight of God), which is better than the world and all it contains.

Line 18. You aspire to become an angel, but, you have not known yourself: forget yourself, and then you will find yourself the *Kibla* (*i.e*,, an object of adoration) of the angels.

Line 19. A world of vices glares out of the forehead of your passions: look in the mirror, and you will behold a fire which has consumed a hundred households.

EXPLANATION. In other words, your passions are a source of many evils, and if you were to purify your mind, and look into it as in a mirror, you would find the numerous evils done by you reflected to your face.

Line 20. If your evil passions were to minimize themselves to the extent of a wing of a gnat, still do not feel sorry for them: because when they are bent on doing mischief, you will find them like a terror-striking elephant.

Line 21. If the preacher of your passions should stimulate you to any act, then you should place cotton in your ear against external influences, and give vent to cries from within yourself (so as to drown the preaching of the passions).

Line 22. Behold! I now adorn this *Ghazal*, and make a *matala* by two hemistichs out of two of my couplets, so that you may behold the resplendence of the sun out of the *Farkdan*.

Explanation. *Ghazal* means an ode or an epigram, but strictly a poem on the subjects of love and wine, interspersed with morality and satire, never exceeding eighteen distichs, nor having less than five, the last line of every couplet ending with the same letter in which the first distich rhymes.

For *Matla*, see footnote at page 24.

For *Farkdan*, see explanation to line 13 at page 19.

Line 23. Forget yourself, and then you will find yourself an object of adoration of the angels: look in the mirror (of your heart purified), and you will behold a fire which has consumed a hundred households.

Line 24. Your friends are always happy by the sight of you. I wish that you too should be happy whenever you see the face of your friends.

Line 25. The heaven is killing me, and I observe you to be sorrowful. Indeed, it is not like you to see the enemy wrathful towards your friends.

Line 26. You are the beloved one of the world, and yet you are of a benign disposition. I cannot believe this. (How can it be) that you may be the lamp of an assembly, and be mindful of the life of a moth?

Line 27. I am engaged in restraining my weeping. If you were to look inside of me, you would behold two blood-red veins extending from my heart to the membrane of my eyes.

Line 28. Your heart was a diamond of high-mindedness. If you now open it and look into it, you will find it (as soft) as the gold orange which king Parwez used to squeeze in his hand.

Line 29. O Urfi! pass from the path of *Ghazal*-making into that of preaching, and leave off singing: knock at the door of mourning, when you clearly see that you must eventually die.

Line 30. You will never find composure on the plane of your passions and disposition. Rest your support on the seventh stage, for you will find it the blissful abode of your soul.

Explanation. According to *Sufis*, the seventh stage is a degree in the training of the mind, on reaching which one becomes indifferent to the external influences of the world.

Line 31. Continue to make investigations into the nature of your soul, and you will find a clue to the

Untraceable (*i. e.* God). Search for a place to fix your heart upon, and you will find that place in the Infinite Space (*i.e.* God the Infinite):

Lines 32. I am enjoying the benefit of *Houris* and the *Sadra* (a tree in Paradise) without (physical) eyes and hands: where will you find such a blessing, who consider heaven to be conditioned by space?

Line 33. I am free from the trammels of yesterday and to-morrow, without the obligation of to-day (*i. e.*, I consider my soul to be eternal). How can you find such a blessing, who consider existence to be conditioned by time?

Line 34. I look for the garden by the clue of a flower: you look for a flower from the garden! I look for fire by the clue of smoke: you look for smoke from the fire!

EXPLANATION. In other words, the poet, after seeing a created object, looks for the Great Creator of all things.

Line 35. As you are not acquainted with the system of the arrangement of creation, therefore you ascribe all events to the influence of the stars of the firmament.

Line 36. Your imagination falls short of the clouds and the Sun, and consequently you imagine a pearl to proceed from the treasure of the sea, and a ruby from the pocket of a mine.

EXPLANATION. The meaning is that a pearl, which is apparently brought out from the bottom of the sea, is really produced by rain drops; and a ruby, which is apparently dug out of a mine, is really produced by the long continued action of the Sun's rays on a stone, according to the notion of Orientals.

Line 37. If you view, with an eye of prudence, the battle-field of the arrangement of creation, you will see every thorn in that valley like the banner made by Kawa.

EXPLANATION. Kawa, a blacksmith in the time of King Faridun, made a banner for the King, by the help of which, it is said, he obtained a glorious victory over Zuhak. Kawa's banner, therefore, stands as an emblem of good omen. The meaning is that if we look at the things of this world with a critical eye, we will find that even things which are apparently evil are ordained for the best.

Line 38. Put off the garment of the (outward) religion of Islam, if you desire to come into the temple of the Pagans and to see the hidden mysteries there.

EXPLANATION. The sense of this verse is that if one wishes to penetrate into the mysteries of Divine knowledge, he should shake off the prejudices of exoteric religion, and seek the aid of a divine.

Line 39. You are from the country of Irak: overturn your old habit, if you wish to behold the beauty of the magnificence of India.

EXPLANATION. Irak is a country of Mahomedans, and India of idolators. The sense is parallel to that of the preceding verse.

Line 40. From the region of light you have come into a country of darkness, in order that you may behold the beauty of the Chinese (who are of fair complexion) in the garment of the Moors.

EXPLANATION. Region of light represents the spiritual world and the country of darkness signifies this world of matter. The beauty of the Chinese stands for Divine mysteries. By Moors is meant a body of ascetics called Kalandars, who are generally clad in black.

Line 41. You will see yourself plundered in the field of the Resurrection, because when you come to the habitation of this region (*i.e.* this world), you regard the highway man as a watchman.

EXPLANATION. That is, since you regard your evil passions as your friends and well-wishers, you will come to grief on the Day of Judgment.

Line 42. The divers in the sea of intellect search for pearls at the bottom of it: you are always taken up with a desire to see (*i.e.* get to) the shore from the midst of the sea.

Line 43. Those versed in Divine knowledge have ensnared the bird of good fortune in their nest: you are looking at the nest from under the trees like children.

Line 44. The light of the sun of the beginning of creation (*i.e.* God) cannot be contained in the vessel of every eye: look through the water of the eyes of sages, so that you may behold the reflection of it.

Line 45. You are a bat: you should estimate the light of the Sun by the light of the Moon. You will derive benefit from this: if you look at the radiance of the Sun, you will come to grief.

Line 46. Cast your vision at the edifice of reality from the vestibule of the tenets of religion: you are a man who takes a distorted view of things, and it will therefore be better for you to look at the principal seat from the threshold.

Line 47. Wash off the dust of prejudice from the eye of your intellect, if you wish to see clearly the beauty of a thorn and a rose separately.

Line 48. You have experienced the (effects of) cold, and are attracted from the ashes towards the flame: you will see the virtue of the ashes when you cast your eye on furbishers.

EXPLANATION. That is, a man who has experienced the hardships of this world rushes at once to find peace in Divine knowledge without the aid of a spiritual teacher, but such aid is invaluable, and should not be deprecated.

Line 49. Do not go to the field of wisdom, because there you find "conviction" in the protection of the guardians of "scepticism," through fear of short-witted people.

Line 50. What harm do you see in "amazement," every thorn of which you will find to be a flower-garden? What

relish do you find in intellect, the brain of which you will find to be a bone.

EXPLANATION. The meaning is that although amazement, which is a preliminary stage of Divine knowledge, is not an agreeable sensation at first, yet it eventually leads to a great spiritual acquisition; whereas dry reasoning, though very agreeable to the intellect at the outset, proves in the end to be quite barren of good results.

Line 51. If your addressee be not an appreciative listener, do not keep quiet, O Urfi, because he will remain what he is, but you will suffer in importance.

Line 52. Consider the silence of a poet to be to his own detriment: it will be wrong if you regard the silence of the Nigh-tingale as harmful to the month of Mehrgan (an autumnal month).

Line 53. When you find your song less appreciated, bring out a more pathetic strain: when you find the litters heavy, sing the *Huda* (*i.e.*, the song of camel-drivers) more feelingly.

Line 54. I wish you to be stricken with sympathy, whenever you are a worn-out traveller: I wish you to be in fire (*i.e.*, a state of restlessness), whenever you find any one's hand on the bridle (of your horse).

Line 55. Come out of the screen of wordly affairs, and set your foot on the path of reality, so that at every stage you may discover some one or other of the hidden mysteries.

Line 56. If your eager desire gives you no peace, go to the assembly of Khan Khanan, for you will behold the impression of the indelible tablet (of Divine mysteries) on his forehead.

Line 57. His good manners have set up a shop in the principal part of the market of humanity, where you will find Paradise among the inferior goods of the shop.

Line 58. If you become aware of his intention at the time of his speech, you will find his tongue an exact representation of his heart, and his heart an exact representation of his tongue.

Line 59. If the fire of his wrath is kindled by the wind of opposition, you will find every hair on the body of the heavens like a cane (or like a meteor).

Line 60. You will find the swiftness of the heavens to be the bridle of the horse of his resolution, and the angel Gabriel to be the whetstone of the sword of his wisdom.

Line 61. When you look at a straw conjointly with his power of self-control, you will find the amber become helpless; and when you look at the Moon conjointly with his sense of justice, you will find her the weaver of hempcloth.

Line 62. When his love rules supreme in the world of the body and the soul, you will find the body and the soul each capable of existing independently by itself.

Line 63. O eulogist! What are you praising his word and deed? His own word and deed are the interpreters of themselves.

Lines 64, 65. His personality is the link between the higher world and the lower world. If you wish to see the line of union between them, look at his appearance, so that you may find that world (*i.e.*, the higher one) in this (*i.e.*, the lower one); and look at his reality, so that you may find this world in that one.

EXPLANATION. The meaning is that by looking at Khan Khanan's external appearance, you will find that the higher world, has, as it were, become merged in the lower world; and by looking at his inward reality, the lower world would appear to be absorbed and totally indentified with the higher world.

Line 66. Don't praise him only because of the glory of his family in the lower world: turn your attention to the higher world, and you will find him the glory of the race there.

Line 67. In society he is the dispeller of sorrow and the promoter of joy, but in seclusion you will find him the enemy of mirth and the sympathizer of sorrow (*i. e.*, love for God).

Line 68. Outwardly he is parched with thirst, but look at his inward state, and you will find *Salsabil* (a celestial stream) running through the throat of his heart.

Line 69. If you find his love (for God) to be the sail of the boat of your heart, you will find the shore of the boundless ocean of Divine knowledge in the very middle of it.

Line 70. If your habit as to the order of the season be not an obstacle in your way, he will lead you into the garden by such a path that you will find flowers even in the autumn.

Line 71. Prayers for him have established a brotherly relation with acceptance: take care, Urfi, offer up prayers, and leave off praising, for you will find another opportunity for doing that.

Line 72. You are praising Khan Khanan as to his being a godly man: indeed, you are not a flatterer, that you might have introduced the subject of his worldly splendour.

Line 73. I do not offer up my prayer for you in the way that eulogists do, by saying:—"God grant that as long as such and such a thing endures, you may find such and such a blessing."

Line 74. You are a well-wisher of the people, and so the prayer for you should be in these words:—"God grant that you may obtain for yourself whatever you wish for other people."

THE EULOGISTIC POEMS OF KAANI.

Life of the Author.

The name of this poet was Mirza Habib. He was the son of Mirza Abdul Hasan, and a native of Shiraz. His poetic name was Kaani. He received his education at Khorasan, a famous seat of learning. By his great skill in the art of poetry, he attracted the attention of Shahzada Hasan Ali Mirza, who took him into his service, and in whose service he remained 10 years. He wrote on various subjects, besides distinguishing himself as a writer of poetry and prose. He died in the year 1270 A. H., at the age of about 70 years. He was a master of the Arabic, Turkish and French languages, and spoke French very fluently.

In Eulogium of Husain Khan, Treasurer, "Shuja-us-Saltanat."

METRE

The metre of this poem is *Ramal Musamman Mahzuf*, and runs thus :—

Fa'ilatun, Fai'latun, Fa'ilatun Fa'ilat.

Line 1. May the evil eye always remain away from the Treasurer of the King, and may the sea and the mine remain devoid of the treasure of the high-mindedness of the Treasurer.

Line 2. He bears the name of Husain, and he has the manners of Husain, (*i.e.*, the grandson of the Prophet Mahomet): may the eye of the world remain intoxicated with the wine of the flask of his love.

Line 3. He is such a one that when the architect of his generosity forms the intention of erecting a building, may the firmament be the meanest labourer at his threshold.

Line 4. When people open their eyes at the resplendence of his countenance, may the eyes of his friends be full of lustre, and the eyes of his enemies deprived of sight.

Line 5. He is the Sun of the firmament, and the seal of the King is in his hand: may his affairs always remain as they are by favour of the King.

Line 6. Besides himself, those who always remain with him as his assistants, may they receive every dignity from the King, and every mandate of authority from the ministers.

Line 7. They are such assistants, may the blessed news of "your exertions are deserving of thanks" be showered on their happy souls by the heavens.

Line 8. May every tune which the musical organ of the heavens produces, be in perfect harmony with the tunes of the musical instrument of his good fortune.

Line 9. May he always be in the confidence of the Court of the King of the world, may whose conquering army be ever victorious.

Line 10. He is the brave and *Ghazi* King Shah Hassan: may the bride of peace always remain veiled in his house.

Line 11. May the dust of the foot of his horse be the antimony of the eyes of the heavens, and may the shoe of the hoof of his spotted horse be the crown of the head of the Chinese Emperor.

Line 12. O Monarch! May *Kaisar* (Sultan of Turkey), *Rai* (King of India), *Najashi'* (King of Abyssinia), *Tagin* (a Turkish noble), and Porus (an Indian prince) remain in attendance at your Court of heaven's grandeur.

Line 13. Although your sword is like mercury (on account of its lustre), yet, in the battle-field, may it be (like) camphor in putting a stop to the line of descent of your enemies.

EXPLANATION. Camphor is said to possess the property of making a man who eats it impotent, and therefore incapable of procreation.

Line 14. When you, like Atabak, resolved to go to *Paras* for a fews days, may your return be like Sanjar's return to Nishapur.

Line 15. By the terror of your name, may the place for the goat be always in the claws of the lion, and the frolicking place of the sparrow in the talons of the falcon.

Line 16. May your well-wishers be comfortable in the shade of your tent-like banner, and may your ill-wishers be cursed by the awe of your overpowering good fortune.

In Praise of Nizam-ud-Doula Husain Khan.

METRE.

The metre of this poem is *Muzare' Musamman Akhrab Makhfuf Mahzuf* or *Maksur*, and runs as follows :—

Mafu'lo Fa'ailto Mufa'ilo Fa'ilat or *Fa'ilun*.

Line 1. With a good omen, in order to kiss the ground (*i.e.*, prostrate himself) before the king, the man of authority (*i.e.*, Husain Khan) came from the country of Jamshed (*i.e.*, Persia) towards Rai (the King's capital).

Line 2. He is the humblest slave of the King, who is lord of the country of Jamshed, and is a mean servant of the Khwaja (*i.e.*, Prime Minister), who is a master who gives every one his due.

Line 3. Two years ago, when the country of Jamshed was in a disturbed state, and the string of the administration of that kingdom broken.

Line 4. The country, which was even more compact than a mole on (the cheeks of) the fair ones, was thrown into disorder and restlessness like the ringlet of a sweetheart.

Line 5. Through the management of the Khwaja, in order to quell the disturbances, the King appointed him (*i.e.*, Husain Khan) a ruler in the country of Jamshed.

Line 6. He asked for permission from the Khwaja, packed up his luggage quickly, and went away without an army, or a supporter, or a companion, or an assistant.

Line 7. No, No, what a blunder I am committing? He took away with him whatever the Creator has created in both the worlds.

Line 8. Because his guide was the good fortune of the Khwaja by whose generosity both the worlds have come into existence.

Line 9. He accomplished many extraordinary deeds in six months, which cannot be described even briefly in the course of one year.

Line 10. But whatever he accomplished he did with the aid of the good fortune of the Khwaja, because it is from the power of growth that a cypress tree standing on a canal-bank derives its freshness.

Line 11. What is a small stone by itself, and how can it speak like a wise and intelligent man without a miracle of the Prophet?

Explanation. It is said that an infidel, with a stone in his closed hand, asked the Prophet Mahomet what it was. The Prophet directed him to place his hand near his ear, which being done, the man heard the stone reciting the holy *Kalma*.

Line 12. What can the revolution of the heavens do without the help of God, and what can be achieved by Ali's sword without the strength of his arm?

Line 13. The rise and fall of waves in the seas are due to the wind: and the violence and boisterousness of a torrent in spring-tide are due to clouds.

Line 14 If he, whom the Khawaja styles his son, were to become the administrator of both the worlds, do not think it strange.

Line 15. In short, he has opened the door of fear and hope, so that he may oblige his friends and make a prey of his enemies.

Line 16. He has quelled the disturbance, and has erected a city wall, and has made a fort, in which the signs of the Zodiac have their orbit.

Line 17. He has excavated canals, and made tanks, and under-ground aqueducts, and artificial channels, and water courses; he has increased gardens, villages, melon-fields, and cultivated areas.

Line 18. He has oblished the taxes on grain, and the imposts on bakers; and has remitted the duties on ice, and put an end to the exactions of the Collectors of duties on roads.

Line 19. He has improved the discipline of the army, and remitted the revenue for years: he has made himself popular, and treated money with contempt.

Line 20. He has given gold and seed and oxen, and *Takawi* advances for every plot of land, and has brought in mechanics and agriculturists from all quarters.

Line 21. As he has made a large number of porcelain factories, the cup of the head of the Chinese Emperor has, with the fumes of wrath, become full of vapour like a cauldron.

Line 22. He has dug out mines and constructed furnaces and extracted metals and laid out gardens and planted cypresses, fruit trees and plants.

Line 23. He has made a wall and cut through mountains and has brought towards the city the *Shashpir*, which is a stream of refreshing water.

Line 24. In order to make the water flow, he has, for a distance of over one hundred miles, sometimes converted caves into mountains, and sometimes mountains into caves.

Line 25. He has sometimes cleft mountains, just as the sword of the King is givin to cleaving: and sometimes he has raised a forest into a hillock like the steed of the King.

Line 26. The mountain which used to whisper secrets in the ear of (*i. e.*, was as lofty as) the heavens, you will now find it lying at the bottom of the canal like a small stone.

Line 27. The cave, the head of which the feet of the earth-supporting cow used to rub against, you will now find it passing on the horns of the bull of the heavens (*i. e.*, the sign of Taurus).

Line 28. He has made such strong walls in the passes, that imagination has not the power to go beyond their bounds.

Line 29. He has made hundreds of miles of road level throughout, just as is the foundation of the justice of the crown-wearing King.

Lines 30, 31, 32. And those few wells, which were sunk by Jamshed, and for the water of which both his eyes remained expectant under the earth (*i. e.*, even after death), and which had become ruined and dilapidated and were filled up (with earth) to such an extent that you would say that each one of them was a mound on the road: he has dug each well afresh down to the depth of the fish (supposed to be supporting the earth) and he has proved (the truth of the adage):—"O dear brother! he who works receives the wages."

Line 33. Indeed, what better wages can there be than the good will of the King, and the approbation of the Khwaja and the help of God?

Line 34. As several strokes of the adze were struck on the earth in digging wells, the eyes of the earth, owing to inward burning sensation, began to shed tears.

Line 35. Like a labourer, he descended into each well and raised the exterior of it with plaster and lime up to the height of the Moon.

Line 36. I have heard that Joseph was weeping in a well, but he (*i. e.* Husain Khan) is a Joseph of such a stamp that the well has wept bitterly on account of him.

Line 37. If Joseph of Egypt went down a well once, he (*i.e.*, Husain Khan) descended a thousand times in order to examine the work of construction.

Line 38. Joseph went down the well and after that became King (of Egypt): but he (*i.e.*, Husain Khan) was already a ruler when he descended the wells.

Line 39. Another point of dissimilarity with Joseph, which he possessed, was none other than this that he (Joseph) went down the well under compulsion, while he (Husain Khan) did so at his option.

Line 40. And by the order of the Khwaja he made so many buildings in Shiraz that I am unable to compute them.

Line 41. He made a lofty fort up to the height of the heavens, and he excavated a deep tank equal in extent to the whole world.

Line 42. He made such palaces, that each of them was an object of envy of the heavens; and he made such gardens, that every one of them burns the heart of Kandahar with envy.

Explanation.—Kandahar is famous for its gardens.

Line 43. It is as if the city (of Shiraz) has taken the heavens into its embrace and as if its pasture-grounds have taken Paradise into their arms.

Lines 44, 45, 46. In fine, after two years, when, by his separation from the Khwaja his heart became rent, and his

body became emaciated like the point of the Khwaja's pen, a messenger came up to him from the road (and said) that the successful Monarch was despatching an army towards the country of Khawaran, and that the Khwaja, who is wise, God-loving and loyal to the King, was using his exertions to rout the enemy.

Line 47. He said to himself :—"It was the favour of the Khwaja, which exalted me from the low level of disgrace to the height of dignity."

Line 48. "He reared me from the time of my infancy till now that I have become a brave warrior and a lion-eater."

Line 49. "I was a loyal soldier in the army of the King of the world, without name or fame, and poor and humble."

Line 50. "And now, by the kindness of the Khwaja, I have attained such dignity that I have rows over rows of slaves, and loads over loads of money bags."

Line 51. "At first I was a dry bush of thorns, and in the end by his patronge, I have been blest lik a red rose."

Line 52. "Now that it is the time of showing devotion and the day of rendering service, I should gird up my loins tightly for the sake of the Khwaja's honour."

Line 53. "And I should convey horses and beasts of burden and camels and warlike stores, in the direction of Rai, in order to equip the army of the King,"

Line 54. Having said this, he mounted (his horse) and proceeded to Rai, and placed his head on the dust of the Khwaja's feet and sought permission to pay his respects to the King.

Line 55, He came out from both of them with a cheerful face, just as gold comes out of the crucible red and pure.

Line 56. With a view to make preparations for the journey, he sacrificed bags full of gold at the feet of the slaves of (*i.e.*, presented to) the King like the cash of his own life.

Line 57. Also one hundred swift-footed horses and two hundred big mules, and four hundred swift-going and earth-crushing camels.

Lines 58, 59. And out of those wide-mouthed serpents of steel (*i. e.*, guns) which first devour ants (*i. e.*, grains of powder) and afterwards vomit forth fire, he brought two thousand to the King, for the purposes of war, in order that they might kill, like serpents, the enemies of the King.

Line 60. The King gave him a congratulatory robe of honour with his own hand, which, like the point of the Khwaja's pen, was gilded and engraved in gold.

Line 61. That was such a robe that you would say it had been woven by Gabriel by the warp and woof of the ringlets and locks of hair of *Houris* and *Ghilmans*.

Line 62. The King also gave him a gold mohur with his own hand, signifying that thenceforth his (*i. e.*, Husain Khan's) affairs would come out right as gold.

Lines 63, 64, 65, 66, 67. And he received such gracious favour from the Khwaja, as the body receives from the soul, and the flower from the spring breeze, and the pasture-ground from the clouds, and the intellect from God, and the spirit from the sublime intellect, and the form from the pure spirit, and an intelligent man from intelligence, and a fish from fresh water, and a beggar from gold and silver and a lover from the company of his sweetheart, and the nightingale from the presence of the flower, and Balal from the Prophet Mahomet, and the crescent from the Sun of the sky, and Awais from Ali, and fruits from the light of the Moon; or as a pilgrim receives from his entrance into the sacred enclosure (of Mecca) at the time of going round it, or one who attains salvation from the everlasting Heaven at the time of the Resurrection.

EXPLANATION. *Farwardin* is the name of a spring month of the Persian Calendar. *Mustafa* means chosen or selected, and is one of the titles of the Prophet. Balal was an Abyssinian who was converted to Islam and was appointed a preacher by the Prophet. *Murtaza* is one of the titles of Ali, son-in-law of the Prophet, Awais was a Mahomedan saint who was a disciple of Ali. It is commonly believed by the Persians that fruits receive their beautiful colours by the influence of moonlight.

Line 68. The Khwaja is a deputy of the Prophet, and he (*i.e.*, Husain Khan) has tucked up the sleeve of his energies in his service like Usama.

EXPLANATION. Usama was a standard-bearer of the Prophet and his fidelity to the Prophet was well known.

Line 69. Whoever sought to be in opposition to Usama, the Prophet said :—" May the curse of the Creator of light and fire rest on him."

Line 70. Indeed, the mind of the Khwaja is a touchstone, and any metal which is pure acquires more value by (being tested on) the touchstone.

Line 71. In this age, in the world's existence, no mystery of anything good or bad is hidden from the celebrated Khwaja.

Line 72. He knows the desires of the child in the womb, though unuttered, and he finds out the watering places of beasts in the forest without having seen them.

Line 73. Through his generosity he gives away whatever gold and silver there is in every treasury, and by his insight knows what fruits and leaves there are on every branch.

Line 74. He is a lively old man, who will be young till the Day of Judgment, and who, by the prestige of the King, is successful and fortunate.

Line 75. The King Mahomed Shah, conqueror of the world, whose destructive sword is an emblem of the Angel of Death.

Line 76. O King! till my last breath, I shall not be able to utter even one of a thousand of your praises.

Line 77. Your enemy, like the dust, will never rise except at the time when he becomes the dust raised by the hoof of your horse.

Line 78. Or like water he will show an inclination to ascend only when the component parts of his body turn to vapour by the heat of your sword!

Line 79. Or at the time when, under the influence of your wrath, his body and head are given over, the one to the spear and the other to the gibbet.

Line 80. May the fire of your sword be always ablaze, so that your wicked enemy may be consumed by the sparks!

Elegy on the death of Fatima Sultan, daughter of the Amir Diwan, now in peace in heaven.

METRE.

The metre of this poem is *Mujtas Musamman Makhbun Mahzuf* and runs thus:—

Mufa'ilun Fa'ilatun Mufa'ilun Fa'ilun.

Line 1. In every springtide, the flower brings out its head from under the earth: but a flower has disappeared which will not show itself for a hundred spring seasons to come.

Line 2. Such a flower has disappeared, that from this day till the Day of Judgment, tears will flow for it from moist eyes.

Line 3. Such a flower has gone away, that though it was still a bud, it contained two buds (*i. e.*, lips), each of which was filled with a thousand bags of sugar.

Line 4. A flower has vanished, which possessed two spikenards (*i. e.*, ringlets) of Chinese musk, and under the two spikenards had two red tulips (*i e.*, cheeks) hid from view.

Line 5. Hallo! Who was it? Where did it come? What did it say? And what became of it? Because in all that I see I find no trace of any of those four things.

Line 6. What candle was it that was extinguished before it was lighted? What flame was it that turned to ashes before it had blazed up?

Line 7. Why, like the morning star, did she set before having risen? Why, like the dawn of day, did she depart without having dawned?

Line 8. Such a pearl has gone out of the shell of the earth, that the shells of people's eyes have become filled with pearls (of tears).

Line 9. Such a meteor has fallen down from the heaven of greatness to the earth, that by that meteor the lives of people have become filled with sparks (*i. e.*, sorrowful).

Line 10. She was like the Sun and the Moon in excellences of beauty : when she has died, you might as well say that the Sun and the Moon have ceased to exist.

Line 11. In the eloquence of her speech, she was the support of Reason and Excellence : when she has died, you migh as well say that Reason and Excellence have departed.

Line 12. Her face became blue by the slap of death : how strange that the rose should turn into a violet, or a tulip into a lotus !

Line 13. In her lifetime, by her beauty, and after her death, by grief, in both cases has she agitated the world.

Line 14. I believe that God has inflicted punishment on the world, because separation from her is the direst of all punishments.

Line 15. Her face had opened out the door of Paradise to the world : she hid her face and that door was closed to the world.

Line. 16. She has walked along to the garden of Paradise, and, by her excellences, she has added another garden of Paradise to the (existing) garden of Paradise.

Line 17. Do not say that the ornament of her beauty can be enhanced by Paradise : in fact she will improve the loveliness of Paradise by her face.

Line 18. What tidings were these ? Where did this messenger come from ? Would to God he had not come and had not given these tidings.

Line 19. Would to God that this news proves untrue. I am confounded, and do not know how and in what manner I should believe it to be true.

Line 20. How did the blossomed flower drop from the branch in a moment, and how did the Full Moon vanish out of sight all at once ?

Line 21. How did the newly blooming spring in a moment turn into autumn ? How did the fruitful tree drop its fruit by a single gust of wind ?

Line 22. Have you ever heard of a tulip dropping before having blossomed, or have you heard of a narcissus withering before having grown ?

Line 23. O noble damsel! Are not we all your menial servants? Who advised you to undertake the journey without (the retinue of) your servants?

Line 24. We have consigned you, by whose generosity worms and reptiles had benefited, to the worms and reptiles. May dust fall on our heads (*i.e.*, may we be cursed).

Line 25. We have let you go from our hand like an enemy, you whose generosity was pleasing alike to friends and foes. See what a friendship ours is.

Line 26. What avails it if, by your departure, the departed ones are glad, while scars have been left on the livers of your survivors?

Line 27. Your father had yet the eager desire, through his fondness, to send you a thousand presents from this clime:

Line 28. To make an amulet of rubies for your arm, and to send a diadem of pearls for your head.

Line 29. Who told you to make an amulet out of the wood of the tree (*i.e.*, bier), and who told you to make your diadem out of the dust of the road?

Line 30. Your father still desired, by subduing his enemies, to make your bed of silver and your pillow of gold.

Line 31. Who told you to make a pillow of the tablet of the grave, and who told you to make your bed of the dust of the grave?

EXPLANATION. By tablet is meant the brick which is placed under the head of a corpse at the time of burial among Mahomedans.

Line 32. Your father had not yet made a waistband for you, when the hand of death became your waistband, and the niche of the grave became your waist.

Line 33. Instead of your sitting on the throne of glory, it was lamentable that your body should have rested on a plank (*i.e.*, bier).

Line 34. Instead of a silk robe having been put on you, it was deplorable that you should have been enveloped in a shroud.

Line 35. Instead of reposing your head on a pillow of gold, it was sad that your head should have been placed on the brick of the grave.

Line 36 It is lamentable that the camphor of the dead should be sprinkled on those curls of hair which in themselves possess the fragrance of ambergris.

Line 37. O you who are a pigeon of the highest heaven! Do not cry out now in grief, if you have flown from your cage towards your nest.

EXPLANATION. The word "cage" may mean either the corporal body or this mortal world, and the word "nest" refers to heaven.

Line 38. God gives you a place in the arms of His Deputy, whether that Deputy be your father or the Prophet.

Line 39. In either case you have a place in the arms of the Prophet : do not give way to grief at having been torn from the arms of your father.

Lines 40, 41. O exalted nobleman! You have often given, unasked, a thousand treasures of gems to the creatures of God. If your God has taken away one gem, do not be sorrowful ; because I am afraid lest the Wise Philosopher (*i.e.*, God) be displeased with you.

Line 42. Because when you will not give that gem which God has demanded of you, then why do you bestow, unasked, unlimited and countless gifts on His creatures ?

Line 43. And again, you know that God is kind to every one a thousand times more than one's own mother.

Line 44. If we were to count a thousand mothers up to Eve, still we all have sprung from Him, and he is the Fountain Head.

Line 45. But Fate and Destiny have so ordained that in this world we are to experience nothing but sorrow and affliction.

Line 46. He has placed our happiness in sorrow, while we understand it not : He has entrusted our mirth to death, while we are ignorant fools.

Line 47. Sometimes we grumble and say :—" What oppression is the Dispenser of Justice exercising ? "Sometimes we complain and say :—"What evil is the Source of all goodness perpetrating ?"

Line 48. Although God has, in order to test our understanding, manifested two hundred examples in the human system :

Line 49. Does not the bitter potion of the physician, at the time of treatment, yield the (sweet) taste of sugar in our palate, by virtue of its properties ?

Line 50. Do we not entrust our arteries, which constitute the fibres of our bodies, to the mercy of the surgeon, so that he may apply the lancet ?

Line 51. Nothing is more bitter than liquor, which we swallow with gusto, because its bitterness bears the fruit of sweetness in the body.

Line 52. How could we go into raptures by the high and low notes of the harp, if the musician would not apply the plectrum to it ?

Line 53. Yet, as our ultimate happiness is hidden from our view, we do not appreciate the virtues of death, and are afraid of it.

Line 54. We take a delight in the perishable pleasures of this world, and do not understand that its joys are all sorrows, and that its gains are all losses.

Line 55. What does a boy mounted on a wooden horse know what the throne of Solomon is, and what the steel of Rustam, son of Zal-i-Zar, is ?

Line 56. When the Chief of a village issues orders to a villager, what does he know who the King of China is, or who the Sultan of Turkey is ?

Line 57. An Arab goes into ecstacies over the brackish water of the desert: What does he know what *Tasnim* is or what *Kousar* is ?

EXPLANATION. *Tasnim* is the name of a fountain in Paradise and *Kousar* is the name of a nectar-flowing river in Paradise.

Line 58. When a spider catches a fly, it imagines that it has made a prey of a fierce dragon.

Line 59. When a cat pounces upon rats, it imagines that Alexander has broken down the middle ranks of the army of Darius.

Line 60. If any one were to make mention of an elaphant to an apple worm, it would feel annoyed, and regard it as an utterly groundless story.

Line 61. When a fly takes to wing, it looks down upon a griffin: when a horse runs, it does not think much of a hurricane.

Line 62. A negro in Abyssinia thinks that his face, in resplendence and value, exacts a tribute (of admiration) from the Sultan of Turkey.

Line 63. But if, in the course of his travels, he were to go to the country of Turkey, he would, through shame, throw a veil over his head like women.

Line 64. Those valiant men are aware of the value of the above remarks, who make their life and heart into a shield against the arrow of affliction.

Line 65. The word "*bala*" (affliciation) in the Arabic vocabulary means a "test," that is to say, God tests the merit of His creatures with affliction.

Line 66. A man is thought more of when his affliction is severe: a banner is commensurate with one's dignity, and one's garments are porportionate to his body.

Line 67. More than a thousand years have passed since Husain, son of Ali, suffered martyrdom, but his name is still mentioned on the pulpit.

Line 68. God, is, under all circumstances, independent of His creatures; but out of His extreme kindness, He acts as a guide to His people.

Line 69. If faith or heresy does any good, it is to us; what matters it to God whether we are believers or infidels ?

Line 70. If there is any distinction between heaven and hell, it is for us : What difference is there to God between heaven and hell?

Line 71. A star shines, and it deals alike with the pure and the impure : a cloud rains, and it behaves alike towards a thorn and a tree.

Line 72. If your object is (to obtain a knowledge of) God, then do not seek any (other) object : seek the pleasure of your Friend, and renounce your own desires.

Line 73. O nobleman! Listen to one thing more. If you have lost a gem, do not look for it to no purpose.

Line 74. You entrust your goods to every one who is your servant, on the ground that he is a trustworthy servant.

Line 75. Will that God, whom you know for certain to be the Creator of servants, do less than a servant towards guarding your property?

Line 76. Listen to a little bit of advice from Kaani to-day, so that it may be of use to you to-morrow on the Day of Resurrection.

EXTRACTS FROM KULYAT (COMPLETE WORKS OF) GHALIB.

Life of the Author.

Mirza Asad-ulla-Khan was the son of Abdulla Beg Khan. He had at first adopted the poetic name of "Asad," but afterwards assumed the name of "Ghalib." He wrote the history of the Moghal Emperors of India, and intended writing the second part of it, but he could not carry out his intentions owing to the mutiny. He was the author of "Kulyat-i-Ghalib," which comprises various eulogistic poems. He was a thorough master of the Persian language, and was fond of writing prose and poetry in it. He also wrote several works in the Urdu language, of which he was likewise a great master. He died at Delhi in the month of February or March 1869 A. D., or 1285 A. H.

In eulogium of the Ruler of the World, the Shadow of the Creator, wielding the power of destiny, Queen Victoria of England, and Empress of India, may God for ever preserve her Kingdom in justice and bounty.

METRE.

The metre of this poem is *Muzari' Musamman Akhrab Makfuf Maksur*, and runs thus:—

Mafulo Fai'lato Mufa'ilo Fa'ilat.

Line 1, Whatever Time itself has received in this reign cannot be enumerated in the course of ages.

Line 2. Do not think much of the swift-going compasses of the heavens: God has done justice to righteousness, and they have become fixed on a centre.

Line 3. The doors of the heavens have been opened to the earth: every one has found at every path (*i. e.*, walk of life) whatever he was seeking for.

Line 4. Supposing that some calamity descended from above, it has, on reaching the earth, become transformed into the curls of the ringlets of a sweetheart.

Line 5. When you behold the beauty of the Crescent on its first night, then know that the Moon has been compensated for her sufferings of dark nights.

Line 6. When you behold the colour on the face of the rose, be glad, because the rose has ultimately been recompensed for the pain inflicted by the arrow-head of its thorn.

Line 7. The gracious favour which the people have received from God, has improved the friendly relation between earth, air, fire, and water.

Line 8. Consequently in this world, nothing which is made out of these four elements shows a tendency towards any thing but justice.

Line 9. Every person has attained to honour in proportion to his natural qualities: everything has acquired a reputation according to its intrinsic worth.

Line 10. Even if a master bestows an order of emancipation on his slave, still he finds him at the door of his house like a slave.

Line 11. And if the slave himself, under the influence of anger, tears up the bond of slavery, he receives a certificate of approbation from his master.

Line 12. The Moon has assumed her brightness, and the Sun his radiance, anew: day and night have assumed their proper aspect of day and night.

Line 13. Mars has resolved to equip itself with a sword and a belt: Venus has been inspired with a desire to exercise the plectrum and the string (of a musical instrument).

EXPLANATION. According to the Persian mythology, Mars is the god of war, and Venus the goddess of love.

Line 14. Vision has removed the manifested disturbances from sight: Reason has had the hidden treasures manifested to itself.

Line 15. The cup has by the wine (contained in it) shed the lustre of the Sun : society has acquired the freshness of the blooming spring from the dining table.

Line 16. The face of speech has obtained the smoothness of the flower's lobe of the ear (*i. e.*, petals) ; the scratching sound of the pen has acquired the pleasing effect of the song of the nightigale.

Line 17. Old customs have been upset in the world : every person has received fresh happiness in every kind of vocation.

Line 18. The blessings of morning prayers have devolved on the wine-drinking Ghalib : the taste for the morning draught (of wine) has been acquired by the night-waking hermit.

Lino 19. The highwayman has surrendered his own property to the wayfarer: the pupil has obtained permisson for play from his teacher.

Lines 20, 21. As the lover has found his tyrany-practising sweetheart to be very sympathizing and commiserating towards himself: therefore, if his desire for a look from his beloved has become mortified in his heart, he has found the black eyes (of his sweetheart) mournful in condolence.

Line 22. If there is a hermit, even he has taken away wine from me in a cup; and if there is a criminal, even he has received pardon from the Sovereign.

Line 23. The lock of the mind of the enemy, which used to remain unopened, has found the key of protection, which is as sharp as the fangs of a snake.

Line 24. Even mischief has not been grudged the enjoyment of pleasure: it has also found its bed woven out of the warp and woof of the fibres of flowers.

EXPLANATION. That is, mischief, by resting on a soft bed, has fallen into slumber.

Line 25. The heading of the letter of pleasure is written in a pleasant style: the garden of desire has obtained fruit-bearing trees.

Line 26. Good fortune has burnt wild rue, because the kingdom has become prosperous; the country has sung praises because sovereignty has found its orbit.

EXPLANATION. Wild rue is the plant, the seeds of which are burnt to neutralize the effect of the evil eye.

Line 27. Through the royal administration, and the imperial statutes, pleasure and mirth and wisdom and justice have spread all over.

Line 28. Victoria, by whom the world has flourished, has by her kindness shown favour to the oppressed people of India.

Line 29. She has, with the aid of her good fortune, gathered together a festive assembly, because prosperity has found the dispositions (of people) to be inclined towards indulgence.

Line 30. As the throne has obtained a solid dignity, it gets so puffed up with pride that it vies with the crown.

Line 31. As the crown has found the object of its desire in its arms, it feels so proud of itself that it goes on swelling out on the surface of the throne.

Line 32. Her Crown and Throne should have been embellished with stars: I am proud of her condescension in being content to accept jewels (for the purpose of embellishment).

Line 33. The ruby-producer of the heavens, whose shop consists of mines, has brought whatever he found in the skirts of the mountain.

Line 34. The stone which had received the impression of a ruby or an emerald, has found its bosom pierced, as if with thorns, by the strokes of the adze.

Line 35. The dignity of the Sun has increased in the estimation of the Stars: it is not only a precious pearl that has attained glory.

Line 36. Jamshed, who had no ambition of rivalry with the Sovereign, has accepted the office of a cup-bearer, and found access to the Royal Circle.

Line 37. Henceforth the expression "Keep off," used by the door-keeper towards Jamshed, will often be the subject of talk among the people.

Line 38. Her Majesty's high-mindedness did not choose to extract wine from grapes; for this reason, during her reign, the Pleiades are being pressed in the wine distillery.

Line 39. Although the spring has undergone great exertions in attending to things, yet it knows that it has reaped benefits beyond calculation.

Line 40. It has brought with it diverse signs of colour and smell, and has taken away with itself whatever it did not find suitable for use.

Line 41. Where can a bud find room in such a crowd caused by the plentitude of colours? If spring brings it out, it finds its body scratched.

Lines 42, 43. That wave which water has shown in precious pearls, has been regarded as the wages (*i. e.*, gift) for wayfarers; and that fermentation which blood has undergone in the naval of the deer of Tartary, has become food for the souls of friends in the assembly.

Lines 44, 45. On the day when the successful Sovereign bestows honour on the horse for the purpose of a ride and hunt, the Leila (*i.e.*, sweetheart) of the world covers herself with a veil out of the dust of the road, and the dromedary of the heavens finds a nose-string out of the line of the path.

Line 46. If, in the hunting field, an arrow darts from the bow handle, the roe finds the marks of tail-expanded antimony in its eye.

EXPLANATION. That is, the arrow lodges in the roe's eye; and since a part of it remains in the eye, and a part outside, it resembles the way in which sweethearts apply antimony to their eyes, leaving a mark outside a corner of the eye like a tail.

Line 47. It is right if the horse neighs with pleasure at its destination, and it is fitting that it should swell with joy in having found so masterly a rider.

Lines 48, 49. In the world, the Crown and the Signet are the emblems of royalty, and every one who became a Sovereign in the world has found both of them. But our Sovereign is such that by the pomp of her dignity, the Crown has been exalted, and the Signet honoured.

Lines 50, 51. My pen had not grown in this fashion even by the vegetable power of growth, although my melting spirit watered it a hundred times: I know that it is due to the tendency of this age that the cut-off branch of my pen has now borne these fruits and leaves.

EXPLANATION. The poet means to say that it is only in writing the praises of Victoria that he has been able to compose such elegant verses.

Line 52. Indeed! Why should it not be so, seeing that, by the munificence of the times, Aban and Mehr (autumnal months) have acquired the virtues of the blooming spring?

Line 53. The mountain has become covered with an abundance of tulips of spontaneous growth, and the earth has become, as it were, dust—covered by the appearance of spikenards and basils.

Line 54. The breeze has found the skirt of the flower in the hand of the poplar tree, without there being the stimulus of a desire for the golden stamina of it.

Line 55. The villager who yesterday found the tulips at the foot of the mountain, has to-day found them on the top of it.

Line 56. Expressions of rhyme have come to an end in the praise of colour and smell: I am therefore compelled to conclude the praise of the Sovereign with prayer.

Line 57. This happiness was reserved for the Sovereign from the beginning of creation; the time having now come, she has received it from the trust-restoring angel.

Line 58. God forbid that the life, with which the lively-minded Sovereign has been endowed by the Creator, should prove to be temporary like the lives of the people.

Line 59. Her everlasting wealth cannot be truly computed, although it may at some time have been counted by arithmetical figures.

Line 60. As the pocket of the *thing named* is filled with the worth implied by the *name*, hence wherever the accountant writes *Alif* (1) he finds it one thousand.

EXPLANATION. The word *Alif* in Arabic means one thousand: and since every thing is found to possess the quality implied by its name, whenever the accountant writes the letter *Alif* to stand for the figure 1, he finds that it denotes 1,000.

EXTRACTS FROM KULYAT (COMPLETE WORKS OF) SA'ADI.

Life of the Author.

Sheikh Maslah-ud Din Sa'adi ul Shirazi was a celebrated Persian poet. He was born at Shiraz in 1175 A. D. or 571 A. H., and died in 1292 A. D. or 691 A. H., aged 120 lunar years. He was a great traveller, and made as many as fourteen pilgrimages to Mecca. Besides the famous books called Gulistan and Bostan, he wrote several other works consisting of odes, elegies, and miscellaneous poems, all of which are held in high estimation. His style is characterized by simplicity of language, eloquence of diction, and a tone of sublime morality. His tomb is still to be seen in the neighbourhood of Shiraz.

On good Council and Advice.

Metre.

The metre of this poem is *Mujtas Musamman Makhbun Maksur* and runs as follows:—

Mufa'ilun Fa'ilatun Mufa'ilun Fa'ilat

Line. 1. According to the view of sages, wealthiness does not consist of riches, because riches last up to the brink of the grave, and after that one's deeds (go with him).

Line 2. I am communicating to you whatever I was commissioned to say: whether you may be admonished by my words, or whether you may be annoyed.

Line 3. There should be a fit occasion, and then suitable advice: when the hearers are devoid of intelligence, what purpose can be served by elegance of speech.

Line 4. In the ears of an ignorant person the advice of the whole world is like wind in a cage, or water in a sieve.

Line 5. No one becomes a man merely by means of eyes, ears and the mouth; because an image on a wall also possesses the same lineaments.

Line 6. O philosopher! do not fix your mind on this bridge of destruction, because wise men never reposed confidence in this world.

Line 7. This world rears one with the same kindness with which it rears a pearl, and then with wrath it crushes one to pieces like brickbats.

Line 8. Do not look at the world with the eye of desire, because the back of a snake is beautifully coloured, but its venom is fatal.

Line 9. Do not place any reliance on this transient life, because the remaining five (*i.e.* few) days will also soon pass away.

Line 10. Life has almost passed, and yet we have not trodden the path of righteousness: I swear by the truth that so many years have passed away in play.

Line 11. Now that I have the inclination to do good, I have not strength left for devotion: alas for the period of youth, which has been spent in striving after impossibilities.

Line 12. It is now the time for repentance and contrition, and for remaining awake: lift up your hands in prayer, and prostrate yourself on the dust.

Line 13. May you be blest with a union with the Almighty, because sooner or later you will have to part company with your (worldly) relations.

Line 14. Beneath the burden of sin, I cannot lift my foot; because a porter trudges slowly under a load.

Line 15. I have now been reduced to such a condition that I have no hope of future welfare: my only hope is in the forgiveness of God, the Benefactor and the Most High.

Line 16. Will not the sun of the frail body of man come to decline, when decline is inevitable for the Sun of the firmament.

Line 17. Even now the pigeon of the passions is formulating hopes, when the hand of the oppression of Time has plucked off its wings and feathers.

Line 18. I have become so emaciated that when I go up the roof, people point at me with their fingers at the time of evening prayers, as if I was a crescent.

Lines 19, 20, 21, 22, 23. O mighty Lord! For the sake of those personages who are devout acquirers of Thy knowledge, and who adore Thy Beauty, and who are valiant men of the field of Thy knowledge, and who have vanquished their passions with the strength of their arms of austerity—and brave men are made for war—and who did not gratify the cravings of their passions in this world of vain-glory, and

who have practised patience in times of affliction, and who suffer blows of fists, and endure persecutions, and who remain happy during the night of separation in the hope of the morning of union : I adjure Thee by the secrets in the bosoms of Thy friends detailed above, that Thou show mercy and grace to all the people in general.

Line 24. I see no way and find no remedy except to love the personages who tread in the right path.

Line 25. I cherish great hope from the society of holy men, because men possessed of capital do show mercy to men of little worth.

Line 26. It is possible that the occupiers of high seats in the Court of Acceptance (*i. e.*, of God) may cast a look at the row of helpless people standing in the place of shoes (*i.e.*, very low.)

Line 27. I have confidence in the bounty of Him of everlasting renown (*i.e.*, of God), because it is not only today that He has showered favours.

Line 28. We have always enjoyed His bounties and His gifts : where can boys go from the threshold of their Patron ?

Line 29. Our request has reference to nothing but the treasure of His bounty : what need is there even for a request, seeing that He knows our condition ?

Line 30. I am the same tyrant and fool, as Thou hast pronounced (in a verse of the Koran) : O Thou Most Merciful ! What can be accomplished by the weak and the ignorant ?

Line 31. How can I be enabled to lift the burden which could not be lifted by the heavens, and the earth, and the mountains ?

EXPLANATION. God in a verse in the Koran says that He offered wisdom, *i. e*, the power of distinguishing between good and evil, and the responsibility for evil deeds, to the heavens and the earth and the mountains, but they refnsed to accept the offer, while man, who was ignorant and a tyrant to himself, foolishly accepted it.

Line 32. O God ! bring my life to a happy end through Thy mercy and grace, because this is the end of all my hopes.

Line 33. I am unable to utter the praises of Thy Majestic Presence, because conjecture, imagination, and theory have no access there.

Line 34. O Sa'adi ! stop at the threshold of devotion, because the power of imagination is debarred admission into the pavilions of glory.

In Praise of Spring.

METRE.

The metre of this poem is *Ramal Musamman Makhbun Maksur* and runs as follows :—

Fai'latun Fai'latun Fai'latun Failat or Fai'lun.

Line 1. The banner of the power of early spring has been raised in the forest, and the army of the troubles of winter has gone from over our heads.

Line 2. In order that he might remove the ermine cap of snow from the head of the mountain, the Turk (*i.e.*, brigand) of the heat of the Sun has prepared himself for plunder.

Line 3. The morning breeze has adorned the brides of the flower-garden with every pearl which was fetched from the heart of the sea by the diving clouds.

Line 4. What a fragrant smell this is which has come from the direction of Khallakh, and what a breeze this is which has blown from the direction of the forest !

Line 5. What a pleasant breeze this is, that even Paradise is astounded by it ; and how beautiful does the earth look, that even the heaven is inclined to make friends with it!

Line 6. As incomparable pearls have grown in the flower-garden, the green vault of the sky has become red by the reflection of the garden.

Line 7. It is the season for the music of the harp ; and amidst the assembly of the drinkers of the morning draught, the nightingales have set up their warbles and carols in the garden.

Line 8. The ragged garment of the *Sufi* smells of wine, and the frenzy of madness proceeds from the breast of the sage.

Line 9. The wailing cries of lovers have reached the heaven from the earth, and the cries of fanatic devouts have gone up from the earth to Pleiades.

Line 10. As beautiful damsels have gone in large numbers to the forest for a stroll, the flower-garden, the flower shrubs, and the tulips have given vent to cries (expressive of mortification).

Line 11. To-day the lover is seated by his sweetheart in such rapture, that the mind of the hermit has become forgetful of the cares of to-morrow (*i. e.*, of the Day of Judgment).

Line 12. Wherever the face of a sun-like beauty has cast its shadow, there the helpless lover has stood up after girding his loins like the sign Gemini.

EXPLANATION. The sign Gemini is represented by twins having a common waist.

Line 13. Every one has been inspired with a desire to behold the face of a rose (or a beauty): it is not the nightingale alone which has become inspired with this desire.

Line 14. I do not know how the tulip has bloomed with elegance in comparison with the face of my beloved : nor do I know, how the cypress has ventured to stand up before her stature.

Line 15. O intoxicated Narcissus ! Place your head on the pillow of non-existence, because she, with intoxicating eyes like narcissus, has risen from her morning sleep.

Line 16. By her speech, reason flew from every mind : I am a lover of her with a cypress-like stature, who is so gracefully built.

Line 17. When from her day-like face, she threw aside the veil of ringlets, you might as well say that the long dark night has been lifted off the face of the Day of Judgment.

Line 18. When people opened the pages of the excellences of the beloved one the pen of safety passed away from the enamoured lover.

Line 19. The Turk of affection for her has so robbed the foundation of patience, that the mysteries of the Ka'aba have been revealed to the world.

EXPLANATION. It is said that the doors of the Ka'aba are always closed and its interior is therefore full of mystery. Here Ka'aba signifies the heart of the lover. The poet says that the heart of the lover has become so impatient that it has let out its secrets to the world,

Line 30. O Sa'adi ! How long will you cherish the idea of blackening (*i. e.*, writing on) paper ? Even the head of the pen has gone mad with your hand (*i. e.*, with your voluminous writings).

On good Counsel and advice.

METRE.

The metre of this poem is *Mujtas Musammau Makhbun Maksur*, and runs as follows:—

Mufai'lun Failatun Mufai'lun Fai'lat.

Line 1. Life is pleasant. Alas! It is not everlasting. Much reliance cannot be placed on these fleeting five days (*i. e.*, this short life).

Line 2. The tree of the stature of fire-resembling man does not always possess the freshness of the young plant of youth.

Line 3. The flower is lively, blooming, fresh, and fragrant ; but there is, as you know, no hope of its permanence.

Line 4. Do not hope for perpetual nurture in the bosom of the mother of Time, because there is not an atom of affection in her.

Line 5. Do not be proud and forgetful, hanging down your head like a sheep; because it is not in the nature of this wolf (*i.e.*, Time) to tend the flock.

Line 6. What necessity is there for speaking or listening about what is quite clear, seeing that the faithlessness of the revolution of the heavens is not a hidden thing ?

Line 7. What spring breeze has ever blown in the world, in the wake of which there was not the calamity of autumn ?

Line 8. If you were to acquire all the countries on this face of the earth, they would not be worth the value of one day's existence.

Line 9. O Friend! Do not fix your heart on this caravanserai (*i.e.*, this world), because it is not the custom of a caravan to build a house (in the course of its journey).

Line 10. If the world is quite in consonance with our wishes, and the enemy (*i.e.*, death) is in pursuit of us, I swear by friendship that the world is not a place for the gratification of our desires.

Line 11. Like an idol-worshipper, you have become so absorbed in outward appearances, that you are lost to the delights of inward realities.

Line 12. The adorers of God have renounced the world because the lover of Indifference does not care for any other world except Indifference itself.

Line 13. Keep your tongue under control, so that you may not be taken away to hell ! because there is nothing in the world more damaging than the tongue.

Line 14. Do good deeds, and seek not fame, because for sages there is no safer path than the lane of obscurity.

Line 15. Tread in the path of righteousness, and remain wherever you like ; because the corner of seclusion of pious men has no reference to locality.

Line 16. Lift up the hand of supplication before the Court of Him who has no wants (*i.e.*, God), because a godly man has no other business than to recite the praises of God.

Line 17. Do not offend your friend, because it is a matter of regret to make a friend angry with you ; more especially a Friend who has no parallel.

Line 18. What is the use of showering the rain of good counsel on the heads of people, when a man is not open with desire like the mouth of a mother-of-pearl ?

Line 19. O Sa'adi! You have conquered the world with the sword of rhetoric. Be grateful (to God), for this is due to nothing but the grace of Providence.

Line 20. In the way that the renown of your poetical compositions has traversed the world, the Tigris has not, because its waters have not such a flow as this.

Line 21. Every one who claims rivalry with me will not come out successful, because good fortune is not to be attained by feats of strength.

Line 22. Tell master perfume-seller not to praise up his own musk, because a fragrant scent does not remain hidden from the purchaser.

On good Counsel and Advice.

METRE.

The metre of the poem is *Muzari' Musamman Akhrab Makfuf Mahzuf* and runs as follows :—

Mafulo Fai'latu Mafai'lo Fai'lun.

Line 1. O my soul! If you look with an inquisitive eye, you will prefer poverty to wealth.

Line 2. O King of the time! When your time (of death) comes then you will also be on the same footing with the beggar at your palace.

Line 3. Although the drum is beaten five times at the door of your palace, still you shall give up your turn to another, and pass away.

Line 4. The world is a woman, perfidious and heart-alluring; but she does not faithfully go through the state of wedlock with any one.

Line 5. Walk slowly, because this body of earth, on the head of which you stand to-day, covers the head of many a man (*i.e.*, many men are buried under it).

Line 6. The pregnant woman, who gave birth to so many children and then killed them; what other person can expect a maternal affection from her?

Line 7. This ghoul, with a masked face, a short stature, and eye-bewitching quality, captivates the heart by its scent-besmeared sheet.

Line 8. Harut, from whom the people of the world learn sorcery, was suspended in a well by the blandishments of beauties with the aid of sorcery.

Line 9. Do not imagine that manliness consists in strength of hand and physical power: if you can come out successful in conflict with the passions, then I will know that you are a clever man.

Line 10. Notwithstanding your lion-heartedness, you have been made a prey of by the dog of a devil: O unworthy man! you had better die, for you are worse than a cat.

Line 11. Beware, lest the gratification of your passions should plunge you into a whirlpool, where swimming will not avail you.

Line 12. You have devoted your mind to your passions and desires; and then you bestow only a cursory thought over the affairs of the next world.

Line 13. Your having purchased the world at the expense of faith is due to your folly: O you bad bargainer! You are purchasing worthlessness in exchange for your all.

Line 14. As long as the vitality of the recognition of God does not animate your person, so long will you be like a contemptible animal in the eyes of those versed in Divine knowledge.

Line 15. Many men, to whom the devil himself is a slave in point of their evil nature, look more beautiful than fairies in their outward appearance.

Line 16. If you were to appreciate your real worth, you would be in closer communion with God: cultivate good habits, because you proceed out of a pure jewel (*i.e.*, the light of God).

Line 17. How long will your wants and your greed drag you through land and sea? Appreciate your real worth; because you are an ocean of pearls?

Line 18. It is clear that you are a drop which has little value; but if you are properly tended, you will become a pearl.

Line 19. If you aspire after the philosopher's stone of good fortune, then know your true worth; because you are red sulphur.

Explanation. The red sulphur of the alchymists is said to possess the quality of converting baser metals into gold, like the philosopher's stone.

Line 20. O bird, who are ensnared in the net of the promptings of your passions! How can you fly in the atmosphere of the region of the angels?

Line 21. You are a white hawk of the garden of God's love; but what is the use of it, because in the matter of your desires, you are like a wing-clipped pigeon?

Line 22. Do not, like an ill-omened owl, cast your shadow on ruins: try to attain the height of Sidra (a tree in Paradise), because you are an auspicious bird.

Line 23. The path which the devil treads leads to hell: beware, lest you walk in his footsteps.

Line 24. In the company of the misleading companion, (*i.e.*, the devil), you are like one ensnared in the noose of an enemy with an unsheathed dagger.

Line 25. One road leads to ultimate welfare, and another leads to hell: now you have the choice (between the two).

Line 26. Your ear listens to traditions, but your mind is indifferent to them: you (*i. e.*, your ears) are elliptical in shape, and are like the chain of a door.

Line 27. Do not claim to be superior to others in knowledge: when you give way to pride, you are even lower than the meanest people.

Line 28. Tell the learned expounder of the Koran from me:—"If you do not exert yourself to be practical, then you are a fool who is short of the mark."

Line 29. I do not know any fruit of the tree of knowledge except practice: if you do not couple your knowledge with practice, you are a branch without fruit.

Line 30. You have not fulfilled even one of the hundred requisites of knowledge; and are searching for another sort of knowledge through your desire for dignity.

Line 31. Knowledge consititutes humanity, manliness, and civility: without these you are a brute moulded in a human figure.

Line 32. What use is there in any knowledge which you do not act up to? After all, the eye is intended for you to see with.

Line 33. To-day you are proud of your eloquence, because you bring forward a thousand arguments in support of every nice point in the traditions.

Line 34. To-morrow you will be disgraced in the place of reckoning, if you do not account for your conduct, and do not bring forward an excuse.

Line 35. And if you were to bring forward a hundred thousand excuses for your sin, still a married woman cannot have the graces of a maiden.

Line 36. Sages have attained dignity by their own exertions and labours: what height will you reach, O unworthy man, by pandering to the desires of the flesh?

Line 37. To renounce carnal desires is the channel of the river of Divine knowledge: be a divine in your own nature and not by the ragged garment of a Kalandar.

EXPLANATION. Kalandars are a body of Mahomedan monks, who renounce the world and devote their attention to the service of God. They are generally clad in black.

Line 38. Do not look down with contempt on any one inferior to you: if you are better off in worldly goods, you are but his equal in nature.

Line 39. And if you, without any worth, by reason of your wealth, display haughtiness to a philosopher, he will regard you as the anus of a donkey, though you may be the ambergris-producing cow.

Line 40. Be obedient to God, and a protector of the people: if you adopt these two *Karans*, you will be like Alexander.

EXPLANATION. Sikandar or Alexander the Great, was surnamed *Zulkarnen*, *i.e.*, possessed of two *Karans*. *Karans* mean either two horns, or two locks of hair, or the two sides East and West. It is said that this title came to be applied to Alexander, either because his head was figured as Ammon, with the Ram's horns, on coins and medals, or because he had two locks of hair on his head, or because his conquests extended from East to West.

Line 41. The life that is passing, strive under all circumstances to spend it in winning the approval of the Peerless Creator.

Line 42. This death is a dragon, fierce and coiled up; but what anxiety can you have about it, when you are wrapped up in a pleasant sleep?

Line 43. You are reposing at ease in unconcern, and in the enjoyment of your heart's desires: you do not even once think of the narrow cell of the grave.

Line 44. If ever you pass by the graves of mighty men, strip your head of the pride of royalty and chiefship.

Line 45. Because in that place you will sea the figures of the idols of Azar broken up by the hand of vicissitude, as if by Abraham.

EXPLANATION. A'zar, father of Abraham, was an idol-maker. But Abraham, being opposed to idolatry, destroyed the idols made by his own father. By idols is here meant the bodies of the dead buried under ground and decomposed by time.

Line 46. The head and the delicate sides of a mighty man are lying helplessly, like a poor man with a brick for his pillow, and dust for his bedding.

Line 47. If you are a true discerner, submit to the will of God; because those versed in Divine knowledge have obtained the treasure of tranquility from the corner of contentment.

Line 48. Your son is a creature of God; don't be anxious about him: who are you, who would nourish him better than God?

Line 49. If he is fortunate, the treasure of prosperity is for him; and if he is unfortunate, why do you trouble yourself more about him?

Line 50. Before you and I (came into existence), Destiny had impressed the faces of souls with the Royal Signature of blessedness, and the scars of ill-luck.

Line 51. He who was not blest by God, in the beginning of creation, with the necklace of prosperity, how can he avoid carrying the iron chain of misfortune?

Line 52. Mind! My admonition is of a fatherly character; listen, and don't behave like a stranger, because you are of the same faith with me.

Line 53. Do not consider it beneath you to associate with a hermit with dishevelled hair and a dust-covered body; because at the time of death your hair will also become dishevelled, and in the grave your body will also become dust-covered.

Line 54. Do not shun their society, because in Paradise they will not care even for the red and green and embroidered silken robes (furnished there).

Line 55. The surface of the earth is resplendent by their faces, just as the sky is by Venus and the Sun and Jupiter.

Line 56. Walk into the court of Sa'adi's mind, if you wish justice to be done to the art of poetry by the king of speech.

Line 57. Occasionally, the idea enters my head that I am he who has conquered the country of Persia with the sword of poetry.

Line 58. Again my heart sinks through fear of learned men: what comparison can the witchcraft of Samri bear with the palm of Moses?

Explanation. Samri was a magician who lived in the time of Moses. He made a golden calf and breathed life into it, but Moses burnt the calf. The palm of Moses refers to a miracle performed by him. When he took his hand out of his shirt, it was found to be white and radiant.

Line 59. I feel ashamed of my worthless wares; but in a town a vendor of glassware sets up as a jeweller.

On Good Counsel.

Metre.

The metre of this peom is *Mujtas Musamman Makhbun Maksur*, and runs as follows:—

Mufai'lun Fai'latun Mufai'lun Fai'lat.

Line 1. Alas for the days of youth and the period of juvenility, and the pleasures of childhood, and the mirth of self-will!

Line 2. Old age has hung down the head of helplessness, after the haughtiness and high-handedness of youth.

Line 3. Alas for the powerful arm! Because the war of the revolution of the heavens is twisting the wrist of strength (of the powerful arm).

Line 4. Pooh! O unstable and faithless Time! What friendship is this that you do not abide with your friends?

Line 5. Who can place confidence in the gifts of your dainties, when you, like children, make gifts, and then snatch them back?

Line 6. Anything that you at first bind tightly, you break it a thousand times more; and anything which you adorn beautifully, you break it more ruinously.

Line 7. No one in his life ever achieved his object from you, whom you have not broken on the rack of misfortune.

Line 8. If the change in physical condition causes increase of dignity, then it was not I who asked you to enhance the value of my dignity.

Line 9. I prefer the disturbed reason and the light-headedness (of youth): you are welcome to the tranquillity and steadiness of old age.

Line 10. Give up the dignity, and knowledge, and learning, and urbanity of old age: where are the ignorance of youth and the ardent love of juvenility?

Line 11, When one cannot resist successfully against Destiny and Death, then there is hardly any difference between wisdom and folly.

Line 12. Such a sympathizing companion has not departed from my bosom, after whom it may be possible to suffer (my loss) in patience!

Line 13. Alas for the beautiful robe of symmetrical form (*i.e.*, youth), and for the fringe of beauty on the sleeve of ease (*i.e.*, juvenility)!

Line 14. The dust of black down settling over the flower of the face looked just as if you had rubbed musk with rose-water on jessamine.

Line 15. My lad! if you are afraid of the wind of mortality, then do not, like a flower, pride yourself on your short life.

Line 16. The time that is past will not be brought back by weeping; even though you were to mix your heart-blood with the moisture of your eyes.

Line 17. The heavens have never sewn the garment of success for any one, whom they did not eventually reduce by misfortune to the position of one having a single garment left.

Line 18 Time scatters, with misfortune, the festive assembly of the beauties of Yaghma like a dining table at a public feast.

Line 19. To-morrow you will be trampled upon like the seeds of dates, though to-day you are a palm-tree by virtue of your dignity.

Line 20. Your poor brethren have gone under the earth: you are still over the Pleiades through your pride.

Line 21. The two-shuttered door of the eye does not always remain open: it is inevitable that one day you will close it up with earth.

Line 22. You are cherishing ambitions, and are supporting yourself on the wind of life: are not these only five (*i.e.*, a few) days in which you are indulging in mirth and merriment?

Line 23. You have entertained a notion that you are a young and a lion-hearted man: go away: you cannot come out successful in conflict even with the foul dog of your passions.

Line 24. If the heart of a believer be by nature soft as wax, (he is a true believer): O my heart! You are not (soft as) wax, but you are a hard stone.

Line 25. When any one receives comfort from you, then it will be proved that you are in reality a benefactor of the people.

Line 26. If you have spent your life in ignorance (*i.e.*, sin), rectify your conduct with contrition, because there is no remedy except repairing the broken.

Line 27. O Sa'adi! Do not prolong your discourse, but come to a stop, just as people in old age cease to be foppish.

Line 28. And if the grace of Divine aid does not support you, then there is only wind in the hand of your exertions: mind, you weigh it not (*i. e.*, do not do a useless act).

Line 29. O Lord God! forgive me out of Thy grace and mercy; because Thou art the Helper of the distressed, and the Forgiver of sins.

Line 30. I have not brought wares worthy of Thy Presence: perhaps Thou mayest accept them through Thy special favour.

Line 31. There is no chance of disappointment from the Court of Thy mercy: where can flies go to from a confectioner's shop?

SIKANDAR NAMA BY MAULVI NIZAMI OF GANJA.

Life of the Author.

Nizami was a very celebrated poet, born at Ganja in 1116 A. D. He was the son of Moyad, and his real name was Yusuf. Nizami was his poetical name. He wrote this poem, Sikandar Nama, which contains the history of Alexander the Great, and is one of the most celebrated romances of the East. It is written in admirable poetry. The five following poems, called the "Khamsa" (five) are the principal books written by him :—*viz.*, (1) *Makhzan-ul-asrar*; (2) *Laili-wo-Majnun*; (3) *Khusru-wo-shirin*; (4) *Haft-Paikar*; and (5) *Sikandar Nama.* The Sikandar Nama was the last book he wrote, and it was finished on the 15th October 1200 A. D., corresponding to the 4th Moharram 597 A. H. He died the same year at the age of 84.

METRE.

The metre of the whole of the Sikandar Nama is *Mutakarab Musamman Mahzuf* or *Maksur*, and runs as follows:—

Fa'ulun Fa'ulun Fa'ulun Fa'ul.

In Praise of God the Most High.

Line 1. O God! The sovereignty of the world is Thine. It is our position to render service; the position of Lord is Thine.

Line 2. Thou art the support of everything high and low: all else are non-existent, and Thou alone constitutest existence.

Line 3. Everything high and low has been created: Thou art the Creator of everything that exists.

Line 4. Thou art the teacher of wisdom, Most Exalted and Holy: with wisdom Thou hast delineated (*i.e.*, embellished) the tablet of the earth.

Line 5. When the argument in favor of Thy Divinity was established, Reason was the first to bear testimony for Thee.

Line 6. It is Thou Who hast made wisdom clear-sighted, and Who hast lighted the lamp of guidance.

Line 7. It is Thou Who hast made the firmament so high, and Who hast made the earth its centre of rotation.

EXPLANATION. This is according to the old notion that the firmament revolves round the earth.

Line 8. It is Thou Who hast created, out of a drop, gems which are even more resplendent than the Sun.

EXPLANATION. The word "gems" has three meanings; first, pearls; secondly, wise men; and thirdly, holy men, such as saints and prophets.

Line 9. Thou, of Thy favour, hast created jewels, and hast entrusted their key to the jewel-merchants.

EXPLANATION. The word "jewels" means poetry, and the meaning is that God has placed poetry within the control of poets.

Line 10. It is Thou Who createst gems in the heart of stone, and Who investest them with colours.

Line 11. The atmosphere (*i.e.*, clouds) does not rain until Thou commandest it to rain, and the earth yields not until Thou orderest it to yield.

Line 12. Thou hast adorned the world with such beauty, without having felt the want of a helper.

Line 13. Of heat and cold, and the dry and the wet, Thou hast made a mixture in fair proportions as regards each other.

Line. 14. Thou hast exalted and embellished them (*i.e.*, the said elements) to such an extent that wisdom cannot conceive better than that.

Line 15. Thou hast made the arched heavens in such a manner that *thought* cannot go higher than them.

EXLLANATION. *Nil-o-far* or the water lily is a blue flower, and is used to denote the blue heavens.

Line 16. The astronomer searches deep for their mysteries (*i.e.*, the mysteries of the heavens), but he cannot find out how they were originally designed by Thee.

Lines 17, 18. We cannot do anything except looking on, and sleeping, or again eating, and refreshing the tongue with a confession of thy existence, and refraining from criticising Thy works.

Line 19. Conception which goes beyond the above leads one astray, and to pry into Thy mysteries is folly.

Line 20 Of all that Thou hast created and embellished, Thou, Who art independent of all, hast no need of any of them.

Lines 21, 22. Thou hast created the Earth and Time, and similarly the revolution of the stars and the heavens, in such a manner that, however high thought may go, it cannot extricate its head from the noose.

Line 23. When created things did not exist, Thou wert still God; and when all these things will cease to exist, Thou shalt still endure.

Line 24. Thou wert not alone when created things did not exist, nor, when they were created, were any troubles entailed on Thee.

Line 25. Owing to the greatness of Thy Presence, to Thee existence or non-existence is the same, whether it be or whether it be not.

Line 26. Thou art not scattered, so that Thou mayest be gathered; nor art Thou extended, so that Thou mayest shrink in proportions.

Line 27. Thou hast fixed the stars in the heavens, and Thou hast adorned the world with mankind.

Line 28. It is Thou Who hast embellished the four elements, and hast fitted them into the constitution of human being.

Line 29. Thou hast raised high the citadel of the heavens, and hast confined the power of imagination in it.

Line 30. Wisdom shines, (*i. e.*, strives for Thee), but does not find Thee, because the power of wisdom cannot bear Thee (*i.e.*, Thy Majesty).

Line 31. Thy existence stones to death the messenger of reason from Thy inaccessible Court.

Line 32. Vision's thought is not on the path that leads to Thee, and Thy Court is above all change.

Line 33. The head which is exalted to glory by Thee, cannot be thrown down by the attempt of any one to knock it down.

Line 34. Whomsoever Thy wrath has cast down and degraded, he cannot be exalted with the assistance of any one.

Line 35. We are all helpless and obedient (to Thee), and it is Thou Who art (our) Helper and Supporter.

Line 36. Whether it be the foot of an elephant, or the wing of an ant, it is Thou Who hast given strength to the one and weakness to the other.

Line 37. When Thou bestowest strength out of Thy Holy Power, Thou makest an ant destroy a serpent.

Line 38. When Thou removest smoke from the way, then a gnat eats up the brain of Nimrod.

EXPLANATION. Nimrod, who found out that he would be killed by a gnat eating into his brain, surrounded himself with smoke to keep gnats off; but God removed the smoke in one place, and thus the gnat entered Nimrod's brain.

Line 39. When Thou bringest defeat to the army of the enemy, Thou makest birds kill elephants and their masters.

EXPLANATION. This refers to the story of the invasion of the Ka'aba by Abraha of Egypt, who came with the intention of demolishing the Ka'aba by the power of elephants, of whom he brought a large number with him. When he arrived close to the Ka'aba, God sent a host of swallows with stones in their beaks, and they showered down the stones on Abraha's army and elephants, and destroyed them.

Line 40. Sometimes Thou createst a good man from the human semen, and sometimes Thou makest a tree out of the stone (of a fruit).

Line 41. Sometimes Thou bringest a Friend from an idol's temple, and makest a friend of a stranger.

EXPLANATION. By "friend" is here meant Abraham, who is called the "Friend of God," and whose father was A'zar the idol-maker.

Line 42. Sometimes, notwithstanding the presence of such a home-bred Pearl in the house, Thou renderest one like Abu Talib an outcast.

EXPLANATION. "Pearl" refers to the Prophet Mahomet, in spite of whose presence in the house, his uncle Abu Talib was not converted to Islam.

Line 43. Through fear of Thee, who has the power to utter a word except in submission to Thee?

Line 44. Boasters have no access to Thee, because treasure has nothing to do with a torch.

EXPLANATION. By "treasure" is meant the mysteries of God, which should remain in the dark, *i.e.*, imparted to persons who will keep them secret. Torch refers to boasters.

Line 45. Thou takest away the tongues (*i.e.*, power of speech) of those who are initiated into Thy mysteries, so that they may not disclose the secrets of the Great King.

Line 46. In the dust of this dismal earthly body, Thou hast given me a lustrous mind and a pure soul.

Line 47. If we become besmeared (with sins), there is no cause for anxiety, because all that earth can do is to become the dust of the road.

Line 48. If this dust (*i. e.*, mankind) had turned away from sin, then who would have found a way to Thy pardon?

Line 49. If my sins had not been counted, then how wouldest Thou have been styled the Forgiver of sins?

Line 50. Night and day, and morning and evening, in every thing I utter I make mention of Thee.

Line 51. When I intend to sleep in the early part of the night, I hasten to recite Thy name by the rosary.

Line 52. When I wake up from sleep at midnight, I call upon Thy name, and shed tears from my eyes.

Line 53. And if it be morning, my attention is (still) turned towards Thee, and all day up till night I invoke Thy protection.

Line 54. When I seek Thine aid day and night, do not put me to shame on the Day of Judgment.

Line 55. So keep me, O Lord, Thou Supplier of all wants, that I may become independent of the people of the world.

Lines 56, 57. A worshipper who, by the true way of devotion, worships One like Thee, is blest with riches (*i.e.*, prosperity) in this world, and is freed from torments in the next world.

Line 58. It is Thou Who brought the people and the world into existence. Thou destroyest, and Thou also bringest to life again.

Line 59. I have not got any account of my doings; whatever account there is of my doings is with Thee.

Line 60. Thou art the source of both good and evil: (nay rather) the good springs from Thee, and the evil emanates from me.

Line 61. Thou doest good, but I too have done no wrong in having ascribed the evil to myself.

Line 62. The former expression (*i.e.*, the good) originated from Thee, and the latter expression (*i.e.*, the evil) will also terminate in Thee.

Another reading of line 62 is as follows:—In Thee originated the first impression, and in Thee will terminate the last expression.

EXPLANATION. The first impression has reference to "*kunna*" (Come into existence), which God uttered when he commanded that the world should come into existence, and the last expression has reference to "*kumma*" (Rise) which God will utter on the day of Resurrection.

Line 63. It is Thou Who hast taught me the sacred verse, and it is for me to keep the devil away from me.

EXPLANATION. The verse here referred to is:—*La houl wala kuwat illa billa alal azim*," the reciting of which, it is said, drives the devil away.

Line 64. When Thy Name countenances me with favour, how can the devil take liberties with me?

Line 65. I do not deem it proper, in my relation with Thee, to say that Thou art (the Author of all deeds), and then to say that I am.

Line 66. Whether I am well off in life, or badly off, I lead my life just as Thou did'st create me.

Lines 67, 68, 69, 70, 71. I have such hope from Thy Court, that when I am removed from this world, and when the organization of my composition is dissolved, and the arrangement of my body is disordered, and the wind scatters the dust of my body, and my pure soul is not visible to any one; and when the searcher of my hidden existence ascribes non-existence to me, really existent: Thou wilt inspire him with a knowledge of the existence of myself, when absent (from the world).

Lines 72, 73. When I who possess a defective intellect, have brought forward many convincing arguments in favour of Thy existence, mayest Thou also, when my cradle (*i.e.*, body) is gone out of sight, inspire (the inquirer) with the knowledge that my soul exists, though my earthly remains have gone to sleep.

Line 74. Make the inclination of my mind so zealous towards Thee, that whenever I come to Thee, I may come to Thee with alacrity.

Line 75. All my companions will go with me up to the door (of the grave): when I am gone, these friends will turn into enemies.

EXPLANATION. "Companions" and "friends" have reference either to worldly relations, who, after one is dead, generally care more for his property than for him; or to the limbs of the body, which, it is said, will give testimony before God against the individual as regards acts done by him in this world. Compare with next line.

Line 76. Whether they be eyes and ears, or whether they be hands and feet, each and all of them will leave me.

Line 77. 'Tis Thou alone Who art with me as long as I exist. Let me not go disappointed from the door of Thy mercies!

Line 78. In this passage (*i.e.*, the world), when I am supplicating at Thy door, I do so in the hope of obtaining the crown (of glory).

Line 79. The head which is exalted to glory by Thee, cannot be thrown down by the attempt of any one to knock it down.

Line 80. The head which I don't hesitate to sacrifice at Thy door, it will be better if Thou bestowest a crown on that head, and not a sword.

Line 81. That order which Thou didst pass in the beginning of creation, and all that Thou hast ordained, cannot be scored through with a pen.

Line 82. But I, obedient to Thy Will, do, of my own good pleasure, gladden my heart by these utterances.

Line 83. Thou hast said that when any one asks for a blessing in a distressed state of mind, Thou wilt accept his prayer.

Line 84. When I know Thee to be the Deliverer of the helpless, how can I help invoking Thee in my helplessness?

Line 85. Yes. It is for Thee to cherish the poor, and it is for me to adhore Thee.

Line 86. There are only two things which are magnificent and glorious: Sovereignty from Thee, and adoration from us.

Line 87. I have become so broken down, and in fact shattered to pieces, that the vigour of my body (or mind) has all been destroyed.

Line 88. It is Thou alone Who canst save me from being broken down; and if Thou dost break me to pieces Thou wilt give me the restoring medicine.

Line 89. When, at the time of midnight (*i.e.*, the darkness of the grave), I invoke Thy protection, do Thou light my way with the moon of Thy grace

Line 90. Protect Thou me from the wiles of robbers (*i.e.*, devils), and do not make the minds of my enemies glad over me.

Line 91. First grant me gratitude, and then treasure: first grant me fortitude, and then affliction.

Line 92. If thou involvest me in any calamity, grant me fortitude first, and then the calamity.

Line 93. Any calamity which may exhaust my patience, keep far from me, O Thou Who art above oppression.

Lines 94, 95. Whether Thou breakest me to pieces, or keepest me on the rack, or convertest me into a handful of earth, or reducest me to dust, or whether I am scattered into disorder: still I will never cease to adore Thee.

Line 96. In whatever corner I may lie, I will praise Thee; and wherever I may remain, I will acknowledge Thee to be God.

Line 97. The end of all things is destruction. It is Thou alone Who wilt endure in the same condition.

Line 98. The searcher after Thee has lost his key (*i.e.*, has not achieved success), because he tried to find Thee with the power of his own intelligence.

Line 99. Any one who sees Thee with Thy aid, rends in pieces the foolish pages (of philosophy).

Line 100. Thou canst not be found except with Thine own assistance, and the bridle should be turned away from every other door.

Line 101. If the idea rests only as far as this, you have found the goal of your destination. If you go beyond this, your mind will be involved in perplexities.

Line 102. I have entrusted my capital to Thee. Thou alone knowest the account of any excess or deficiency.

Ejaculations to God, the Most High and Exalted, and Supplications and Humility Before Him.

Line 1. O Thou Most High, and Bestower of dignity! I am helpless: Thou alone art my Helper and Supporter.

Tine 2. I originally brought nothing from my home (*i.e.*, non-existence) : Thou hast granted every thing, and my body belongs to Thee.

Line 3. When Thou hast made my lamp radiant, keep far from me the torch-extinguishing wind.

EXPLANATION. By lamp is meant the mind, by radiant is meant inspired with Faith, and the torch-extinguisding wind means sceptism.

Line 4. Thou hast granted me the power to sow (*i.e.*, to do good) : grant that I may enjoy the fruit of what I have sown.

Line 5. The sandhill is high, and the torrent is furious : turn not away my bridle from the right path.

EXPLANATION. By sandhill is meant the goal of ambition, and torrent means the difficulties one has to encounter in trying to reach that goal.

Line 6. Enable me to cross this stream in such a manner that the current may not break the bridge under me (*i.e.*, drown me).

Line 7. Do not deliver me over to torments, for I have come with a contrite spirit ; and I have come to Thy Court with a face blackened with shame.

Line 8. Do Thou convert my blackness into white : do not turn me away disappointed from Thy Court.

Line 9, Thou hast made my personality out of dust, and hast united the pure with the impure.

Line 10. Whether I am good or bad by nature, Thy decree has moulded me in this fashion.

Line 11. Thou art our Lord, and we are Thy servants ; and each and all of us are alive by Thy power alone.

Line 12. Whatever has been created gives the observer a clue to the Creator.

Line 13. My reason has been favoured by Thee, and how then can I help seeing Thy way by the aid of it ?

Line 14. All images are, to wisdom and reason, guides to the Maker of them.

Line 15. I see Thee in all that has been created, (*i.e.*, I see) that Thou art the Creator, and all else are created things.

Line 16. There are many stages from me to Thee : one cannot find Thee except with Thine own grace.

Line 17. All tangible substances that exist in heaven and earth are within the compass of human comprehension.

Line 18. Comprehension guides up to the extent of its capabilities, but it cannot overstep the boundary of its reach.

Line 19. Every substance can be reached by the hand in so far as it has a boundary where it terminates.

Line 20. When the material world reaches the boundary where it terminates, then Reason has no other direction to proceed in.

Line 21. Reason cannot go beyond thinking that Thou art not of this (material) existence, but beyond it.

Line 22. Keep me in such a way, O Thou Well-wisher of mine, that my progress may be in the direction leading to a good end.

Line 23. Show me such a way that in the end Thou mayest be pleased, and I may obtain salvation.

Line 24. My disposition has been so moulded that I cannot do otherwise than resign myself to Destiny:

Line 25. And write a communication of humility, attested by the signature of the Prophet.

Line 26. And have that communication attested by the testimony of the four Companions, on whom may a hundred blessings be bestowed:

EXPLANATION. By the four Companions are meant the four successors of the Prophet, *viz.*, Abu Bakr, Umar, Usman, and Ali.

Line 27. And preserve that excellent communication as my own life, and keep it concealed like an amulet on my arm:

Line 28. On the Day of Judgment, which will resemble a sharp sword, and will be the day on which the dead will rise, and salvation will be granted:

Line 29. And when the records of deeds will be thrown towards the people: I will open the folds of the said communication.

Line 30. I will show it and say:—"Thou art a just Judge. Pass orders on this. Any other order that Thou mayest pass will also be Thine."

Line 31. Receive my cradle (*i.e.*, person) into Thy Court, and do not allow me to deviate a hair's breadth from Thy path.

Line 32. It is for me to search, and for Thee to show the way: it is for me to devote my very life, and for Thee to crown me with success.

Line 33. My confidence in Thee is unbounded: do not disappoint me from Thy Court.

Line. 34. Although I have run my horse beyond my strength (*i. e.*, done my utmost), still I have come to a halt midway in Thy path.

Lines 35, 36. When Thou hast embellished my market (*i.e.*, my personality) without any exertions of my own, in the style and fashion that Thou did'st wish; do not take away the adorning beauty of my existence, but grant me a share out of the treasury of Thy grace.

Line 37. What dost Thou desire of me with such a frail existence? Suppose that I am still non-existent, as I was at the outset.

Line 38. Turn me not away when Thou hast looked on me with favour: do not use the lash on me when Thou hast shown kindness to me.

Line 39. When Thou hast bestowed on me the fame of holy men, then do me justice, Thou Lord of lords!

Line 40. Thou hast conferred a sublime position on me: do Thou give me Thy support in this world.

Line 41. The head on which Thou hast placed the crown (of honour), do not throw it at the feet of every vile person.

Line 42. The mind which has become initiated with mysteries at Thy door, keep it back from begging at every door.

Line 43. Deal with me in a manner worthy of Thyself: do not treat me according to the merits of my own actions.

Line 44. In Thy exalted Court, Nizami will not constitute anyone but the chosen Prophet to be his intercessor.

Reason for Composing the Book.

Line 1 It was a night bedecked with jewels (*i.e.*, stars) like the morning, and which had been asked for in several morning prayers.

Line 2. The world was resplendent by the brilliant Moon, and musk (*i.e.*, darkness) had been driven away from the navel of the earth.

Line 3. The market of the earth had become devoid of noise, and the ear had reposed from the ringing of bells.

Line 4. The watchmen of the night were in the stupor of sleep, and the dawn of morning was holding its head under water (*i.e.*, it had not yet appeared).

Line 5. I had put aside the business of the world (*i.e.*, I was awake, while others were sleeping), and was fettered with the chain of meditation.

Lines 6, 7. My mind was open, and my eyes were closed: and my imagination was kindled with the reflection as to how I should make a net, and how I should ensnare game in it.

EXPLANATION. By net is meant the metre of poetry, and by game is meant the subject of the verses.

Line 8. I had cast down my head like one demented, and like wild asses in a place painted with them.

EXPLANATION. Wild asses are said to rest their heads upon the haunches of one another, and are painted in the same fashion.

Line 9. My head was resting on my knee: the earth was under my head, and the sky was under my feet (*i.e.*, my imagination soared above the sky).

Line 10. There was no ease in my veins and my limbs, and my head had become a chair for my feet (*i. e.*, had hung down very low).

Line 11. From the galloping of my fast-going imagination, I became exhausted by turning from side to side.

Line 12. I had put aside my body in a corner, and was travelling in the regions of the soul.

Line 13. Sometimes I took a warning from unread literature, and sometimes I took a lesson from the books of the ancients.

Line 14. Like a candle, there was fire in my garden (*i.e.*, brain), and my garden had become a flaming fire.

Line 15. It was melting like wax in the sun, and with such wax my eyes had been made sleepless.

EXPLANATION. This refers to a superstition that magicians render their victims sleepless by burning wax in the fire.

Line 16. The magicians have perchance learned (their art) from me, since by their own wax they have driven sleep from the eyes of their enemies.

Line 17. In these paths beset with danger, the pure brain in my head became confused.

Line 18. Through the confusion of my brain I fell asleep, and in that sleep I beheld a wonderful garden.

Line 19. From that beautiful garden I was plucking dates, and out of them I gave to every person whom I saw.

Line 20. The *mouzzin* uttered the call to morning prayers, and said:—"Holy is the All-Existent, who never dies."

EXPLANATION. The *moazzin* is a man who utters the call for Mahomedan prayers.

Line 21. The date-gatherer (*i. e.*, I) awoke from the sweet sleep: my brain was full of fire, and my mouth was full of water

Line 22. A cry involuntarily burst from my lips, for I became full of thought and forgetful of myself.

Line 23. When the morning of happiness dawned at day-break, I became refreshed like the breeze of the morning.

Line 24. I lighted the night-illuminating candle (*i. e.*, I fell into the same train of reflection as in the early part of the night), and, like a candle, I was burning with contemplation.

Line 25. My mind was engaged in conversing with my tongue, just as Harut and Zohra were in sorcery.

EXPLANLTION. Harut and Marut were two angels who were sent down in human shape to judge of the temptations to which mankind are subject. They became infatuated with a prostitute named Zohra, whom they taught sorcery. She eventually turned the tables on them by suspending them head downwards in a well, and herself ascended the firmament, and became the planet Venus.

Line 26. (It said) I should not remain so long without occupation, but I should strike a new path.

Line 27. I should introduce a novel tune into my song, and invoke blessings on the souls of the ancients.

Line 28. I should kindle a flame out of a spark, and produce a tree from a grain.

Line 29. Provided that a mere handful of mean people do not steal the property of their neighbours.

Line 30. So that whoever plucks a fruit from this tree may say to the planter of it:—" O fortunate one! (may the blessing of God rest on you)."

NOTE.—Line 30 should be read before line 29 to suit the sense.

Lines 31, 32, 33. Granting that I am the chief of men of keen intelligence (*i. e.* poets), and the emperor of jewel-vendors (*i. e.*, poets), that they are all gleaners of grain, while I am the owner of the harvest; and that they are all household servants, while I am the master of the house: still how shall I lay bare my goods in this square (*i. e.*, the world), while I am not safe from the robbers of the road!

Line 34. Like the sea, why should I fear the robber of a drop (*i. e.* the sun), when the cloud affords me a greater profit than that (loss)?

Line 35. Who keeps a shop in this square (*i. e.*, the world) that has not breaches in many directions?

NOTE—Line 35 should be read before line 34 to suit the sense.

Line 36. If you were to light a hundred lamps like the Moon, the stamp of slavery to the Sun shall be on them.

Line 37. Nizami, whose business it is to versify in the *Dari* language, it is becoming of him to write elegant poetry.

EXPLANATION. By the *Dari* language is meant the language of the Court, *i. e.*, the Persian language, as it was spoken in the time of Nowsherwan, King of Persia.

A story by way of illustration.

Line 38. I have heard that a miserable man in a distressed state of mind, had with him an old gold mohur, which he had newly found.

Line 39. He had heard from old money-dealers that, in the world, gold attracts gold, and treasure attracts treasure.

Line 40. He went to the market, with the intention of attracting gold with gold, and drawing gold coins to himself with his one gold mohur.

Line 41. He arrived at the shop of a jeweller, because he did not see a larger quantity of gold elsewhere in one place.

Line 42. There was a large heap of gold placed together, the smaller coins (heaped together) with the smaller coins, and gold mohurs with gold mohurs.

Line 43. In the hope of attracting that wall-resembling pile of treasure, he cast his coin from his hand.

Line 44. When his coin had flown from his hand, he turned his head towards the banker's treasure.

Line 45. He was amazed at the gold having gone from him, and at his single coin having mixed with the hundred (*i. e.*, a large number) that were there.

Line 46. He wept and cried out for his gold, and uttered his grievance before the jeweller :

Line 47. Saying :—" From the region of the world, after so long a time, I had brought to my grasp a coin of gold:

Line 48. " I heard, not in wisdom, but in folly, that gold attracts gold when you place one with the other :

Line 49. " I hastend towards the treasure at this shop, and cast my gold at this treasure :

Line 50. " In the hope that that gold would return with this coin. But that coin itself has become mixed with this gold."

Line 51. The banker, a wise man, laughed, and explained to him (the saying) about the mixing of gold :

Line 52. Saying :—" Much comes not to a little. One comes to a hundred, not a hundred to one."

Line 53. Whoever becomes a thief of my property (*i. e.* verses), this illustration will be sufficient to serve as a watchman on my road.

Line 54. Many a mill, which makes a great deal of noise, will be found, on observation, to be in the employ of an official.

Explanation. The meaning is that many poets who create a great sensation in the world, will be found, on inquriy, to have encroached upon the verses of others.

Line 55. From thieves it is sufficient gain to me that they cannot venture to raise a cry of " thief " against me.

Lines 56, 57, 58. Robbers who plunder the road, and make the world desolate by their depredations, do not kindle the hot fire (*i. e.* make their raids) during the day, because eyes

become ashamed before other eyes: but look at the writers (*i.e.*, plagiarists)! how they, in broad daylight, make their pen from the musk willow (*i.e.*, rob elegant subjects from the verses of others)!

Line 59. It is my hidden subject that they take away openly: it has its origin in Ganja, even if they take it away as far as Bokhara.

Line 60. They purchase goods which are stolen, because stolen goods are always cheap.

Line 61. But when the crime becomes exposed, the hearts of their friends are put to grief.

Line 62. If the stolen goods were to raise a cry, the thief-catching policeman would cut off his (*i.e.*, the thief's) hand.

Line 63. It will be better if I show forbearance, because Time itself will teach a lesson to every one that does good or evil.

Line 64. The scales of the revolving heavens have neither left, nor will ever leave, anything unweighed.

Line 65. Come, O cup-bearer, show me the wine, and give me some out of the draught of the insensible ones.

Explanation. By wine is meant insensibility, and by cup-bearer is meant the Divine promise of beholding the Majesty of God. *Vide* lines 69 and 76 of the following poem.

Line 66. Make me insensible with that bitter draught, so that I may perchance become forgetful of myself.

THE AUTHOR SPEAKS OF HIS OWN CONDITION AND PROSPECTS.

Line 1. O Nizami! You are a man of great fame: you have grown old, yet you are as fresh (in spirit) as ever.

Line 2. Like lions, open out your claw (*i.e.*, exert yourself); like the fox do not decorate yourself with colour.

Line 3. I have heard that in Russia the variegated fox is in the habit of adorning itself like a bride.

Line 4. On whichever day there is rain or wind and dust, it does not bring out its fur-coat (*i.e.*, its person) from its lair.

Line 5. It remains lying in a corner without any food, and it does nothing but lick its own hands or feet.

Line 6. For the sake of its fur-coat, it feeds on its own blood (*i.e.*, submits to every hardship): every one cherishes his body, while it cherishes its skin.

Line 7. Eventually, when death approaches it, its very fur becomes the cause of its death.

Line 8. For the sake of its fur, they attempt to kill it and they strip its body of the fur with ignominy.

Line 9. Why should such a carpet (*i. e.*, the outward person) be adorned, from which it is inevitable to rise?

Line 10. Every animal, which is not in the habit of adorning itself, greed has no inclination to injure it.

Line 11. Come out of this screen of seven colours (*i. e.*, the world of deceit), because the mirror becomes black under rust.

Line 12. Enough of evoking these charms, and not mixing with any body like a magician!

Line 13. You are neither red sulphur, nor a white ruby; so that a searcher may despair of finding you.

Line 14. Mix with men, if you are a man, because man likes to associate with man.

Line 15. Even though you are a mine of treasure, if you are inaccessible, there are many such treasures (hidden) under ground.

Line 16. What treasure is there that has not been bestowed on me? But alas for youth! For youth is not mine.

Line 17. When the fruitful (tree) stands far from the fruit-eater, what matters it if the date-tree bears dates or thorns?

Line 18. When the fruit ripens on the branch, the gardener becomes forgetful of his own home.

Line 19. When youth has departed, then life is gone. When youth no longer remains, then say that the world itself may go.

Line 20. Youth is the beauty of man. When beauty has departed, there can be no happiness.

Line 21. When the muscles become flaccid, and the bones are worn out, then speak no more of beauty.

Line 22. When the pride of youth has gone out of the head, then wash your hands of merriment.

Line 23. The beauty of the face of a garden lasts so long as the box-tree stands alongside of the laughing tulip.

EXPLANATION. By "garden" is meant the body. The box-tree represents upright stature, and the laughing tulip a merry face.

Line 24. When the autumnal wind (*i. e.*, old age) blows into the garden (*i.e.*, youth), and time assigns the place of the nightingale (*i. e.*, joy) to the crow (*i. e.*, sadness):

Line 25. And leaves begin to fall from the lofty bough, and the mind of the gardener becomes sorrowful thereby:

Line 26. And the basils disappear from the garden: then no one seeks for the key to the gate of the garden.

Line 27. Weep, O ancient nightingale, full of years, because the red cheek of the rose has become yellow.

Line 28. The straight and decorated cypress has become bent, and the gardener (*i. e.*, youth) has left the garden.

Line 29. When the years of age have numbered fifty, the condition of the traveller (of life's journey) has become changed.

Line 30 The head is groaning under its own heavy burden, and the dromedary (*i. e.*, the body) has come to distress by the narrowness of the path (of old age.)

Line 31. My hand has become helpless as regards asking for wine, and my foot has become too heavy to be lifted up.

Line 32. My body has assumed a violet colour, and my rose has dropped its red colour and has assumed yellowness.

Line 33. The swift-moving horse (*i. e.*, the body) has loitered on the path, and my head has come to feel the need of a pillow.

Line 34. That same swift-going polo horse moves not from its place even with a hundred blows of the mallet (*i. e.* resolution).

Line 35. The key of mirth in the wine-tavern (*i. e.*, the body) has been lost, and the sign of repentance (*i, e.*, old age) has made its appearance.

Line 36. The camphor-raining cloud, (*i. e.*, white hair) has come out of the mountain (*i. e.*, the head), and the temperament of the earth (*i. e.*, the body) has become camphor-eating (*i. e.*, cold).

Line 37. Sometimes the mind is inclined to be moving, and sometimes the head praises (*i. e.*, courts) sleep.

Line 38. Snow (*i. e.*, white hair) has fallen on my ravenlike feathers (*i. e.*, black hair), and it does not become me to amuse myself in the garden like a nightingale.

Line 39. The reproaches of brides (*i. e.*, young people) meet my ears; the goglet (*i. e.*, the body) has become empty and the cup-bearer (*i. e.*, youthfulness) silent.

Line 40. The head has turned from sport, and the ear from hearing songs, because the time for departure from the world has drawn nigh.

Line 41. At such a time, seclusion is better than living in a palace, because Time is making rapid encroachments.

Line 42. The frolics of a moth last only so long as the night-illuminating candle remains burning.

Line 43. When you take away the candle from the house, you will no longer see the figure of the moth.

Lines 44, 45. In the days of my youthfulness and freshness, I used to speak highly of (the wisdom of) old age and of meekness: now, in a state of sorrow, how can I display cheerfulness, and with an old head how can I play the part of a youth?

Line 46. I am like a rotten (bark-stripped) stick, which in the corner of a garden shines at night like a candle:

Line 47. Or like a glow-worm, which shines at a distance, and owing to the darkness of the night, vaunts its brilliance.

Line 48. If I had beheld in myself an increase (*i. e.*, a prospect of a longer life), I would have sought for a place of comfort.

Line 49. I would have reanimated my life with comfort, and would have pawned the world in lieu of mirth.

Lines 50, 51. When the day of youth has come to a close, and the early dawn (*i. e.*, white hair) has appeared in the East, I am now reflecting on some plan as to how I should set to work, and how I should bring it (*i.e.*, the work) to a close.

Line 52. That head which is worthy of a crown (of greatness), his seat should be musk (*i. e.*, black), and not ivory (*i.e.*, white).

Explanation. Blackness of the seat implies the effects of constant sitting in devotion.

Lines 53, 54. Before these seven swift-moving compasses (*i. e.*, the seven heavens) cut the line of my life into pieces, I will bring my hand to every musical plectrum (*i. e.*, try my skill in every art), and preserve the fame of my existence.

Line 55. I will practise jugglery with every counter, and afford help to the helpless (*i.e.*, men of no reputation).

Line 56. When my swift steed of Gilan (*i. e.*, soul) will cross this bridge (*i. e.*, this life) I shall not have the ability to return to Gilan (*i. e.*, this world).

Line 57. In this path there are many sleepers like me: no one remembers that any one lies here.

Lines 58, 59, 60, 61. Bear in mind, O fresh mountain partridge (*i. e.*, youthful reader), when you pass over my dust and see the grass grown over it, the hips worn out, the head decomposed, all the dust of my ground (*i. e.*, grave) scattered by the wind, and myself not remembered by any contemporary: then place your finger over (*i. e.*, single out) the heap of my dust (*i. e.*, my tomb), and remember my pure personality.

Line 62. Shed tears over me from afar, and I will shed on you from heaven the light of Divine grace.

Line 63. To whichever thing your prayer will be directed, I will say—"Amen," so that it may be accepted.

Line 64. If you invoke blessings on me, I will invoke blessings on you: if you come to me, I will descend from the vault of heaven.

Line 65. Consider me alive, like yourself: I will come in the spirit, if you come in the body.

Line 66. Do not think me away from your fellowship, for I will see you, though you may not see me.

Line 67. Make not the lip (of prayer) silent, regarding the few sleeping ones (*i. e.*, holy dead men): do not forget the sleeping ones.

Line 68. When you reach here, put wine into the cup, and walk towards the resting place of Nizami.

Line 69. O Khizr of auspicious foot (*i.e.*, reader)! Do you suppose that by wine I mean liquor?

Line 70. By that wine I meant insensibility, and with that insensibility I have adorned the assembly (*i.e.*, spent my time).

Line 71. For me the cup-bearer is the Divine promise: my morning draught is rapture, and my wine insensibility.

Line 72. Otherwise, I swear by God! Since I have had my being, I have not stained the skirt of my lip with liquor.

Line 73. If ever my palate has been stained with liquor, may things made lawful by God become unlawful to Nizami!

Line 74. O cup-bearer! Come, lay aside the stupor of sleep from the head: give pure wine to the true lover.

Line 75. The wine which is like limpid water, has been deemed lawful in all the four sects.

EXPLANATION. The four sects alluded to are, Malki, Hanfi, Sha'fei, and Hanbli.

Line 76. Not that wine which is forbidden by religion, but that with which the root of religion is solidified.

A DISCOURSE BY WAY OF GOOD COUNSEL.

Line 1. O my soul! so long as you do not acquire greatness, you should not sit in the place of the great.

Line 2. If you would acquire excellence in this power (of versifying), say something in memory of the great.

Line 3. As long as you are not asked to speak, keep your lips closed: in order that you may not break the pearl (*i.e.*, waste your words), apply the adze (*i. e.*, use your tongue) with care.

Line 4. Whoever has given utterance to words without being asked to speak, has wasted all that he has said.

Line 5. A light cannot be shown to a blind man, and no one but he who eyes longs for a garden.

Line 6. When the response is not suitable to the (original) speaker, (it is an absurdity, and) it is not proper to utter an absurdity.

Line 7. The utterance of words is profitable only at the time when what has been uttered procures fame (to the speaker).

Line 8. To close the mouth with a nail is better than to utter words and let the utterance go waste.

Line 9. O inappreciative listener! Do you know what I am saying? Your ear is inclined towards stories of sleeping and eating.

Line 10. What do you know what skill I am displaying? I am beating a drum at my door.

Line 11. I possesses an abundance of valuable wares; but I do not display them until some one asks for them.

Line 12. May valuable wares never be dull in the market; and if they are, may they not become so except through the traducing of the envious.

Line 13. The purchaser of pearls has closed his eyes like a pearl shell: pearls should not be sold in so dull a market.

Line 14. In spite of having such precious pearls, I have felt the need of an appreciator of pearls.

Line 15. From Time I seek an appreciative listener, so that I may reveal to him the mysteries of the Great Teacher (*i.e.*, God):

Line 16. And that I may dig out diamonds from my mine (*i. e.*, mind), and infuse my life (*i. e.*, secrets) into his (*i. e.*, the listener's) life.

Line 17. Time brings about many such instances, in which one takes pearls, and another gives them.

Line 18. Where is the heart that is free from worry? Where is the noose without the two-forked spear (to counteract its effects)?

Line 19. If a palm-tree were not tall, it would suffer by the ravages of every child.

Line 20. Perhaps the reason why a snake guards treasure is that the treasure may not easily fall into the hands of any one.

Line 21. A road can be protected only by means of a Police officer; and fire can be protected only by means of ashes.

Line 22. Owing to this good disposition, which is in my nature, many are the losses suffered by me in my affairs.

Line 23. Other travellers who have undertaken this business, have escaped from the highwayman by their evil disposition.

Explanation. That is, other poets who have attempted to versify have protected themselves against plagiarists by writing satires, &c.

Line 24. In order that the children of the road may run away, why should one paint himself black like a negro?

Line 25. On the road on which I shall have to journey along, my good disposition will be road-provision enough for me.

Line 26. My nature has been adorned with a good disposition: this is the way in which I have lived, and in this way will I die.

Line 27. When pearls have to be strung (*i. e.*, verses have to be composed) for every person, then I should sing a song for myself as well.

Line 28. Remember this that out of so many poets, I alone am the memorial of the art of poetry in the world.

Line 29. When the power of versifying has been instilled into me, it will remain with me till the Day of Judgment.

Line 30. I am the gardener of the garden of poetry, and have girded up my loins for service like a cypress-tree.

Line 31. Like the heavens, I am above the ridicule of every one: I am the chief, and yet the kisser of every one's feet.

Line 32. Like Jupiter, I possess a bow, but I do not make use of it in fighting with every ill-wisher.

Explanation. The bow refers to the sign of the Archer, which is the principal resting place of Jupiter.

Line 33. Like Venus, I place a *diram* in the balance; but when I make a gift, I give away without weighing.

Explanation. The balance refers to Libra, one of the signs of the Zodiac, which resembles a balance, and which is the principal resting place of Venus. Venus herself is compared by the poet to a *diram* coin, which is, as it were, placed in the balance. The poet means to say that in composing his verses, he is very assiduous in paying regard to metre, but at the same time he is very liberal in giving away to people the benefit of his compositions.

Line 34. I do not laugh at any one's distress like lightning, lest the sparks of my own lightning may fall on me.

Explanation. The reference is to a verse in the Koran, which says that one who laughs at the woes of others is laughed at in return.

Line 35. To every thorn I utter an inviting sound like the rose: at every stroke of the plectrum, I emit a tune like the flute.

Explanation. That is, the poet returns good for evil.

Line 36. Perhaps this burnt heart of mine is fire, because it has become kindled by having consumed thorns.

Line 37. Like a river, I am a stain-washing enemy: not like a mirror, a fault-finding friend.

Line 38. To those who ask I give away goods and treasure, because by giving away goods I am not put to any loss.

Line 39. I show barley, and then make over wheat; unlike those who show wheat and sell barley.

Line 40. Like the sun, my back and front are alike: I have abundance of light, and little fraud.

Line 41. Behind any one's back, I do not so behave that I may be put to shame before his face.

Line 42. I withhold from a slanderer, the ill spoken by him and make him remorseful by returning good (for evil).

Line 43. Even to an ill-wisher, I do not speak ill, for by speaking in this way I shall be my own ill-wisher (from a moral point of view).

Line 44. Owing to this virtue, people bring greetings from land and sea on behalf of holy men and men of renown.

Line 45. And when my present state is changed (*i.e.*, when I die), then will I become an object of reverence for good men.

Line 46. I will shower pearls on him who showers *dirams* (of prayer) on me; but to arrogant people I will show arrogance.

Line 47. I have not remained in seclusion for want of means, (but the reason is that) the world is like wind, and the orange is afraid of the wind.

Line 48. Among the Kings of the world, in this deep cavern (*i.e.*, this world), who ever had so rare a friend?

Explanation. That is, no king had a poet like Nizami to speak of his praises.

Line 49. Who has ever beheld a nightingale with a more powerful voice than mine, on a beautifully coloured flower?

Explanation. By flower is meant either a King whose praises are sung, or the subjects involved in the verses.

Line 50. I am thoroughly versed in every department of knowledge; and for every subtle point, I have asked for a (new) pen.

Line 51. In every science I have acquired the light (of knowledge): in every art, separately, I have acquired a unique proficiency.

Line 52. I know how to excite sweet (smiles) from every lip; and to draw rose-water (*i.e.*, tears) from every eye.

Line 53. When I cause anyone to shed tears) like water (*i.e.*, plentifully), I again make him smile like the Sun.

Line 54. In my hand, by virtue of proportious fortune, such is the state of sugar (*i.e.*, sweet smiles), and such of the red willow (*i.e.*, blood-red tears).

Line 55. I can close the door of retirement, and come into society, and cheer up the assembly.

Line 56. But my tree has grown in a corner (*i.e.*, I was born and bred in seclusion) : if I were to move from my place, the root would become languid.

Line 57. When the *chillas* have numbered forty, and the *khilwats* have come up to a thousand, it would be out of the question for me to come into society.

EXPLANATION. *Chilla* means a period of forty days of fasting and abstinence, and *khilwat* means, according to the *Sufis*, a period of three days' retirement.

Line 58. At the time of the appearance of the torrent, one cannot go from Rai to Bokhara.

EXPLANATION. The distance from Rai to Bokhara is short, but there is a river flowing between them. By torrent is meant old age, and the poet means that by the intervention of old age, he cannot move from his seclusion into society.

Lines 59, 60. It will be better if, in such a violent wind (*i.e.*, the wind of autumn or old age), I do not move out of my corner like a flower, but become lost in myself, and a guide to the people : the *Huma* is considered auspicious by reason of being seldom seen.

Lines 61, 62. My head refuses to sleep and rise ; I have no other course open to me but to cause a flower of speech to bloom, and on that flower to chant a melody like a nightingale.

Line 63. If I had seen a better flower-plant than myself, I would have plucked some red or yellow flower from it.

Line 64. When it is necessary for me to eat roast out of my own thigh (*i.e.*, to gratify my taste out of my own poetry), then why should I go round a-begging like the Sun ?

Line 65. Like a griffin, I should remain in a corner, and provide my ears with food from my mouth (*i.e.*, speech).

EXPLANATION. The *Simurgh*, also known as *Anka*, is a fabulous bird which is supposed to exist, but which has never been seen.

Line 66. The people of the age have become tired of me : I have therefore taken refuge in blissful retirement.

Note. Line 66 should be read before line 65 to suit the sense.

Line 67. Like the lofty firmament, I have, on the door of my house, placed a lock against the world, and a bolt against the people.

Line 68. I do not know how times are passing, and what good or evil is happening in the world.

Line 69. I am like one (physically) dead, and am alive with my strength of mind: I am not one of a caravan, nor among the goods of a caravan.

Line 70. With a hundred exertions of my mind I draw one breath (*i.e.*, compose one verse): in order that I may not fall asleep (*i.e.*, become lost to fame), I am ringing a bell (*i.e.*, composing verses).

Line 71. I do not know any one who, both with his body and life (*i.e.*, in appearance as well as in reality) would treat me as one dearer than himself.

Line 72. I have turned away my face from the affection of the people: I have found that I am the only friend of myself.

Line 73. Rather than be counted as bad by lovers (*i.e.*, worldly friends) owing to my shortcomings, it will be better if I become the beloved of my own self.

Line 74. If I have no share in the affection of the people, God is the Supplier of wants and the Provider of daily bread.

Line 75. It is good to have the door of want closed against (*i.e.*, to remain independent of) the people: it is well to avoid begging at every door.

Line 76. Would that I had such power as not to leave any one's needs at the mercy of another.

Line 77. In this earthly stage (*i.e.*, the world), through fear of being destroyed, I do not bring my head out of the enchanted circle.

Explanation. *Khat-i-Farman* means a circle which an enchanter generally draws around him in order to protect himself against the influence of evil spirits. Here it implies either the poet's corner of seclusion, or the principles of religious law, and destruction would therefore mean either annoyance by the people or the torments of hell after death.

The poet says that he does not come out of his seclusion through fear that people might annoy him, or that he does not dare to transcend the limits of the religious law through fear of torments hereafter.

Line 78. Look what must be the condition of the stage-wanderer who has become imprisoned in a stage of destruction (*i.e.*, this world).

Line 79 I have plastered my door with clay against the people: in this path (*i.e.*, mode of life) I have become comfortable with this wealth (*i.e.*, retirement).

Line 80. For forty days I have remained in abstinence, because leather becomes perfect in forty days.

Explanation. It is said that in Yaman, when leather is left under the influence of the star Canopus, it becomes tanned and perfumed in forty days.

Line 81. When in this world of four elements, I did not find permanence, I located myself in this narrow cell of retirement.

Line 82. A thousand praises on so eloquent a speaker (*i.e.*, poet), who makes a gem out of every grain of barley.

Line 83. For every grain of barley which I put into the mill (*i.e.*, stomach), I gave back a pearl (*i.e.*, a verse) to the gem-appreciator (*i.e.*, man of letters)

NOTE. Line 83 should be read before line 82 to suit the sense.

Line 84. With the water of my tears and the clay of my cheeks I have mud-plastered my wall (of austerity).

Line 85. (It is my habit) here to rear my body with barley flour, and there to devote my mind to treasure.

EXPLANATION. According to one reading, "here" means this world, "there" means the next world, and "treasure" means heaven. According to another reading, "here" means the outward state, "there" means the inward state, and "treasure" means poetry.

Line 86. I did not pass my days in sport, because I had other business besides sleeping and eating.

Line 87. I did not retire to bed with cheerfulness on any night on which I did not open a door of wisdom (*i.e.*, by composing verses).

Lines 88, 89. My mind is not a woman, but it is like the Phœnix; and, like Mary, it is both a virgin and pregnant. How can it need a husband, which comes out of iron and stone?

EXPLANATION. The Phœnix is a fabulous bird which has no mate, and which lives for a thousand years. When its end approaches, it collects a pile of fuel, and perching itself upon it utters a very pathetic song, which has the effect of setting the pile on fire, and thus the bird is consumed. Out of its ashes, another bird springs up into existence, which in its turn repeats the same process at death. That "which comes out of iron and stone" implies fire, which is generally produced by steel and flint striking against each other.

The poet says that his poetical genius, with all its fruitfulness, is not indebted to the training of any Teacher, just as the Phœnix is not indebted to any external agency for the production of its fire.

Another reading is obtained by taking *Atishzan* to mean not the Phœnix, but a piece of flint, which is a compound of iron and stone, and which, in past ages, when nothing like matches was known, was used for purposes of striking fire. In this case, that "which comes out of iron and stone" would imply another piece of flint. The sense is the same, the poet representing that just as one piece of flint does not stand in need of another for the production of fire, so his genius does not stand in need of any poetical compositions of other poets for its beautiful productions.

Line 90. Such heart-ravishing maiden verses can only be produced by means of contemplation with very great exertion.

Line 91. To compose original verses is like piercing the soul (*i.e.*, a very difficult task): every one is not competent to compose (excellent) verses.

Lines 92, 93. Instead of a pearl, regard a brickbat as having been strung; and consider a song as having been sung in a hot bath. But think of those vast forests in which the throat is rent into pieces by loud singing.

Explanation. The poet means to say that it is easy to produce worthless poetry, or to create a pleasant effect within a narrow circle, but it is not so easy to compose verses calculated to win a world-wide reputation.

Line 94. When you are striking your gold on the Royal die (*i. e.*, composing verses of sterling worth), strike it so that, if it breaks (*i. e.*, if the verses are found to be defective in metre or otherwise), you may not be put to shame.

Another reading of line 94 is as follows:—When you are striking your gold on the Royal die (*i. e.*, composing verses in honour of Alexandar), strike it so that if it breaks (*i. e.*, if the verses are found faulty in any respect), you may not compromise (the King).

KIRAN UL SA'DAIN.

LIFE OF THE AUTHOR.

Khusro, or Amir Khusro, was one of the most celebrated poets of India. His father, Amir Mahmud Saif-ud-din, was a Turk of the tribe of Lachin, who came from Balkh, and took up his residence at Patiala. Khurso was born at Patiala in the year 1253 A. D. or 651 A. H. During the latter portion of his life Ghyas-ud din, Tughlak, was on the throne. He was a just King, and Khurso has commemorated his virtues in history called, Tughlak Nama. He died in 1325 A. D. or 725 A. H. He is said to have written 99 poetical works.

METRE.

The metre of the whole of the Kiran-ul-Sa'dain is *Sari' Mutawwi Moukuf*, and runs as follows :—

Mufta'ilan Mufta'ilun Fai'lan.

In Eulogium of the King (Mu'iz-ud-Din Kaikobad), whose name has reached the sky, in such a way that the impression of it has been branded on the thigh of the horse of the sky.

Line 1. It is now time that by means of sorcery (*i. e.*, by composing charming verses) I should open the door of administration (*i.e.*, praise of the King).

Line 2. That I should create a tongue in the pen by means of sorcery and put the charm of my speech into the pen.

Line 3. That I should tie a knot on the jessamine by perfume, and scatter sugar before the row of ants.

EXPLANATION. "Jessamine" stands for paper, "perfume" for ink, "sugar" for signification of words, and "ants" for words. The poet means that he should write verses on paper with ink, and use sweet and significant words.

Line 4. That I should shower down pearls (*i. e.*, verses from the string of speech, and make a present of them to the King.

Line 5. O speech of mine (*i. e.*, power of writing verses) ! Shower down pearls from the string, and fill the whole world with your pearls.

Line 6. Because when I kiss the threshold of the protector of wealth, (*i.e.*, the threshold of the place where fortune has sought portection, or the threshold of the King), there will not be a better present than this for the King.

Line 7. The king is like Alexander, and bears the mark of (*i.e.*, resembles) Darius: he is a mirror for the faces of Alexander-like potentates (*i.e.*, he is their prototype).

Line 8. Like the heavens, he is the most propitious resting-place of planets in the Zodiac (*i. e*, the abode of magnanimity) for seven generations: the seven heavens are under the control of his little finger.

Line 9. He holds his head higher than the Moon's principal resting-place in the Zodiac: he has made his exalted place on the head of the Moon.

EXPLANATION. The Moon's principal resting-place in the Zodiac is Taurus.

Line 10. His ancestors on both sides (*i. e.*, paternal and maternal) have been Kings, generation after generation: each side of both sides consisted of crowned heads.

EXPLANATION. Each side of both sides means that both the paternal and maternal ancestors of the King had royal ancestors, both paternally and maternally.

Line 11. In lineage he is more exalted than the wearers of crowns, like a crown which is dignified on account of being studded with pearls.

Line 12. He is such a fruit that, when grown ripe, it constituted one fruit made up of four qualities.

EXPLANATION. The four qualities here alluded to are wisdom, godliness, valour and liberality.

Line 13. He is the fruit of the heart of exalted Kings: he is descended from magnates, generation after generation.

Line 14. The light of his grandfather shines from his forehead: he has inherited his grandfather's dignity from his great-grandfather.

Lines 15, 16. His dignified grandfather is the world-conquering Shams-ud-din, his great—grandfather is as well known as the Sun, *i.e.*, Nasir-ud-din, the helper of truth, and possessing an angelic disposition, whose good nature is a prototype of the garden of Paradise.

Line 17. His great-grandfather is Ghyas-ud-din, the redresser of (the wrongs of) nations: he is ruler from Arabia to Persia.

Line 18. All his three great ancestors are the Ka'aba of the pillars of generosity: both the worlds have bowed their heads before them.

Line 19. The dignity of a King is a thing higher than the Moon; who else is there (except the King) who is deserving of that position?

Line 20. He is the King Mu'iz-ud-din, of youthful fortune, (*i. e.*, very fortunate), and world-respected: the bestower of crowns, and the seizer of the thrones of Kings.

Line 21. He is Kaikobad, the heir to the Kiani crown; his grandfather's crown has given it the dignity of the Kais.

EXPLANATION. Kai was a title of four kings of Persia, *viz.*, Kikaus, Kaikhusro, Kaikobad and Kailahrasap.

Lines 22, 23. The dignity of the pulpit has raised its head to the Sky (because) it obtained its position from the oration delivered in praise of the King: so much so that, from that ladder-like pulpit, the oration in his favour has reached the heavens.

Line 24. The impression of his name has been exactly stamped (on the minds of the people) as on a *diram* (coin): indeed the *diram* (a kind of white flower) has sprung up from the dust by virtue of his name.

Line 25. Since the time the earth has obtained alchemic power (*i. e.*, generosity) from his hand, gold has been yielded by the dust instead of grass.

Line 26. The red and yellow flowers that spring from the ground, you must consider them to be golden coins that his hand has sown.

Line 27. He has thrown down golden coins on the ground, even though the gold has become ashamed (on account of its light treatment at his hands).

Line 28. The *diram* (coin) shows vexation on its face on account of the impression made by the strokes of his generosity (which it has received) in his hand.

EXPLANATION. The peot means that when the *diram* saw that the king plentifully distributed *dirams*, it felt hurt at being considered worthless.

Line 29. The impression of his name has provided a stamp for the *diram* (or has converted a *diram* into a gold mohur): his generosity has removed the seal from (the purse containing) *dirams*.

EXPLANATION. The meaning of the first reading of this line is that as slaves are branded by the name of their master so the *dirams* have the brand of the King's name, and thus have accepted his bondage.

Lines 30, 31. If his respected grandfather, out of the ocean of his generosity, converted a *diram* of one metal into one of two metals: behold! what the excellence of his (*i. e.*, the King's) personality has done, that while from his three ancestors it (*i. e.*, the *diram*) was composed of one metal, he has made it of three metals.

EXPLANATION. The grandfather here alluded to is Shams-ud-din, who had caused the *diram* to be made of two metals, *viz.*, copper and silver. But the King himself had the *diram* made of three metals, *i. e.*, copper, silver and gold.

Line 32. In whichever direction his star set its face, there victory ran (to greet him) and opened the door of good fortune.

Line 33. The dust of his door befits the heads of Kings: may dust fall on that head which has no desire for it (*i.e.*, be cursed).

Line 34. The eye cannot obtain any other (*i. e.*, better) antimony from him than this (*i. e.*, the dust of his door) : who is there that does not look forward to it ?

Lines 35, 36. As, at the time of admittance, a hundred thousand potentates placed their eyes on the dust of his door, the antimony which was shed by every eye (along with tears) made the dust disappear, and only antimony remained (*i. e.*, it covered the dust) !

Line 37. When any one of the wise men went running to that door, he asked for dust, but received antimony.

Line 38. By the hoofs of his horse, which have rent the ground, the ground has become full of moons, (*i.e.*, the impressions of the hoofs which resemble the Moon), and the Moon full of dust (*i. e.*, coverd with dust).

Lines 39, 40. The Moon desired to come down before him from the sky above, and kiss the ground: from his plains the dust rose towards the Sky, so that the Moon kissed the ground while in the Sky.

Line 41, 42. The sun becomes heated by inflicting strokes of his sword (*i.e.*, by his rays), so that he may envelop the whole world with heat : when he stealthily saw the light of his (*i.e.*, the King's) face, he went under the earth (*i.e.*, set) through shame.

Line 43. The house of his enemy has come down from its height beneath the ground, like the heavens above.

Explanation. According to the old notion, the heavens revolve round the earth, and in the course of their revolution they come under the earth at times.

Line 44. When he makes up his mind to slay his enemy he takes the enemy's blood on his own head.

Explanation. The meaning is that as soon as the King makes up his mind to slay his enemy, the enemy commits suicide, and thus his blood falls on the King's head.

Line 45. At the time of battle he single-handed is equal to a hundred armies : he conquers (*i.e.*, rules over) more countries than the Sun and Moon do.

Line 46. When he girded up his loins in order to conquer a fort, he made his enemy's heart into a ruby of his belt.

Explanation. This means either that his enemy's heart dries up through terror, and looks like a ruby of his belt, or that he takes out his enemy's heart and sticks it into his belt in place of a ruby.

Line 47. He has a string of pearls of the sea : the price of his pearls is equal to the revenue (*i. e.*, income) of Bahrin.

Explanation. Bahrin is an island in the Persian Gulf, and is celebrated for its pearls.

Line 48. If his sword, by reason of shame, does not conquer Abyssinia, it conquers Turkey at the time of battle.

Explanation. The meaning is that his sword is ashamed to conquer small countries like Abyssinia, though not a large country like Turkey.

Line 49. His arrow and his spear, at the time of plunder and battle, this can never miss its aim, and that can never rust.

EXPLANATION. "This" refers to the arrow, and "that" to the spear. The figure of speech observed in this line is called *San'at laf-o-nashar murattab*.

Line 50. If he hold the bow in his hand (furiously) like a lion, then consider it to be a rainbow, which comes out of the clouds.

Line 51. When he exerts his strength in pulling the arrow (in the bow), the applause from his own bow reaches his ear (or, the bow-string comes up to his ear).

Line 53. When he turns his sun-resembling face (*i. e.*, his attention) towards the bow, then know that the day of the enemy is short (*i. e.*, his life is ended).

EXPLANATION. The word "bow," in its allusion to the Sun, means the sign of the Archer. When the Sun enters it, the days become short.

Line 53. Several times his arrows have come from Khata, but they have never missed their aim on any occasion.

EXPLANATION. Khata is the name of a Province in Scythia, and is famous for its arrows.

Line 54. At the time of hunting, his arrow pierces through the lion: the lion, at the time of the hunt, cannot escape his arrow.

Line 55. The ball of the earth is in the bend of his bat: the place of excellence of good fortune is in his plains.

EXPLANATION. The meaning is that the earth is under control of the King, and that good fortune has its abode in his plains.

Line 56. May God protect him from mischief; may He remain the Helper of himself and his good fortune.

In praise of the winter, and the coldness of the sun, the King of the east, and his rising with a drawn sword (*i.e.*, his rays) to take possession of the world.

Line 1. When the King of the Sky entered the sign of the Archer, the month of *Tir* handed over the world to winter.

EXPLANATION. *Tir* is the fourth month of the Persian calendar, and is a rainy month. The meaning is that when the Sun enters the sign of the Archer, then winter begins.

Line 2. When the bow of the Sky became bent on the wrong side, the Sky gave it the fire of the month of *Tir* (or intense heat) from the sun.

EXPLANATION. When a bow becomes bent on the wrong side, it is set right by the heat of fire. *Tir* may mean either the month of that name, or "intense."

Line 3. As the bow continued bending backwards, and would not stop, the Sky gave it the heat of the Sun.

Line 4. As it (*i.e.*, the bow) became very much heated by the Sun, the handle of the bow (or the garment of the bow) became fiery (*i.e.*, the bow became capable of shooting effectually).

Line 5. The old dame of the world began to work the spinning wheel: she gave to the night a very long thread (*i.e.*, nights became long).

Line 6. Although the thread (of the night) on account of its length became tangled, still this made no difference in its length.

Line 7. I watched for a long time (and found) that the night did not shorten, although a full month of such nights had passed.

Line 8. The day had vanished (*i.e.*, became very short) on account of the lengthy nights, and recited the *Wal Zoha* for itself.

EXPLANATION. *Wal Zoha* is a Chapter in the Koran, which is recited for the recovery of lost articles.

Line 9. The running place of the day had become so narrow that it began to decline even from breakfast time.

Line 10. The sword of the Sun cut away a point from the line of the night, and called it by the title of day.

EXPLANATION. In this verse the day is compared to a point owing to its shortness, and the night to a line owing to its great length.

Line 11. Although it does not snow in India, yet (water) had frozen up in every garden.

Line 12. By the operation of the Knower of all changes (*i.e.*, God), the mercury-like water had become pure silver (*i.e.*, ice).

Line 13, The flower-garden was doing battle with the mad month of *Dai*: the canal was flinging stones at the mad creature (*i.e.*, the month of *Dai*).

EXPLANATION. *Dai* is the name of a winter month in the Persian calendar. The meaning is that leaves were falling from the trees owing to the advent of winter, and that the water of canals had become congealed like stones.

Line 14. Water had become enabled to try its strength with (*i.e.*, to twist) an iron chain: indeed the water itself had become chained by iron (*i.e.*, frozen).

Line 15. The pond which had begun making chains (*i.e.*, the surface of which was covered with ripples), lost its chain, and the mad creature jumped out.

EXPLANATION. The ripples on the surface of the pond are here compared to a chain, by which the month of *Dai* was enmeshed. The meaning is that when the chain of ripples disappeared by the freezing of the water, the mad month of *Dai* escaped, and began to work its mischief in the world.

Line 16. The spring, which used to flow owing to its lightness (*i.e.*, fluidity), became heavy (*i.e.*, icy) on account of the stone (*i.e.*, ice) which it received (or, on account of the fixity which it acquired).

Line 17. Water, which showed a hundred mirrors (*i.e.*, bubbles) with its hand, turned to stone (*i.e.*, ice), and broke its mirror (*i.e.*, the bubbles disappeared.)

Line 18. The world had fastened the chain on water with several twists, and placed the key of it in the hand of the Sun.

Line 19. The drop, which fell from the cloud on the air, became a bead of crystal (*i.e.*, hailstone) in the air.

Line 20. The air by means of a charm has tied a tangled knot on the heart of water, which cannot be untied.

Line 21. The coin of the month of *Dai* has, by the imperial stamp, increased the silver (*i.e.*, ice) in the *dirams* (*i.e.*, scales) of fishes.

Line 22. The wind, which used to write (*i.e.*, produce ripples) on water, has been prevented from writing (*i.e.*, agitating the water) when the water has turned into a board (*i.e.*, ice).

Line 23. If the mad month of *Dai* has become insane, then why has the wind withdrawn its pen from the water ?

Line 24. The cold is so intense that not a blade of grass has grown : water has become like a millstone by change of seasons.

Line 25. Under the duck the pond has become like silver (*i.e.*, frozen): by reason of this the gold-footed duck has become silver-footed.

EXPLANATION. *Nukra pa* (silver-footed) is also the name of a bird having white feet.

Line 26. The motion of the water of the pond has ceased on account of being chained (*i.e.*, frozen), but the time of *Dai* has not ceased from the stamp of continuance.

Line 27. As the rivulet fettered its legs with a chain, the wind has tied the chain to a board (made up of the frozen surface of the rivulet).

EXPLANATION. That is, as the surface of the rivulet was covered with ripples, the wind turned it into ice.

Line 28. The flowing water is like a colt which has not been broken in : the earth has given it a manger of stone.

In Praise of the autumn season; and the March of the troops against the Mughals, in the same way as the Aut'umnal wind (acts) for the destruction of a Flower Garden,

Lines 1, 2. When the autumn season made its abode in the flower-garden, and the wind gallopped its trained colt in it, they expelled the king of flowers (*i. e.*, sweet basil) from his residence, so much so that he had no authority left in the flower-garden.

Explanation. *Sipar-i-Gham* means flowers in general, and the sweet basil in particular.

Line 3. The mountain burnt the fire of tulips from stones: the flame caught its skirts, and consumed it.

Explanation. The meaning is that the tulips which had made the mountain appear red like fire, having disappeared owing to the autumnal wind, left the mountain in its natural black colour looking like cinder.

Line 4. The tulip anchored its head by means of stone: the anchor remained in its place, and the (autumnal) wind carried it (*i.e.*, the tulip) away.

Explanation. That is, though the tulip had made its footing secure on the rock, the autumnal wind swept it away, leaving the rock bare.

Line 5. The autumal wind came from where it had been (*i.e.*, from its resting-place): the garden dried up on the spot where it was.

Line 6. The jessamine became pale, yellow and worthless, because it was blasted (by the autumnal wind) on the bank of the pond (or, became diseased; *i.e.*, withered, by the unhealthy water of it).

Line 7. The jessamine departed, and left the face of the flower-garden, because the autumn did not protect it.

Line 8. The violet had made its garments blue, and like a *Sufi*, was bending down and prostrating itself.

Note. For *Sufis*, see explanation to lines 32, 33, at page 8.

Line 9. The entire skin, from head to foot, of the delicate body of the beautiful rose had become rent in pieces.

Line 10. The tulip was in trouble owing to excess of blood: its delicate body fell down by blows of the wind.

Line 11. The bed of tulips was consumed by its own fire: its heart became full of misery on account of the autumn.

Line 12. The volume of the centfoil fell from the hand (*i.e.*, its leaves were strewn upon the ground), and every leaf of it broke (to pieces).

Line 13. The sewing of the binding of the jessamine opened out: its leaves could not be gathered on account of the wind (*i.e.*, its petals were being scattered by the autumnal wind).

Line 14. The large lily had fallen down: it did not say anything (*i.e.*, complain) about its separation (from the stalk).

Line 15. The Indian white rose was hanging down from its stalk: both quickly broke down together.

Line 16. The cypress, which gave no trace of its shadow, scattered to the wind the flowers growing at its foot.

Line 17. Every tree in the garden, from top to root, became naked on account of its leaflessness.

Line 18. In the garden the stalk of the rose became naked: the wind was scattering thistles by way of jest.

Line 19. When the Narcissus saw this disturbance in the flower-garden, the corner of its eye became opaque, and it fell down.

Line 20. The blind Narcissus went about like a blind person: the thorn was its staff, and the autumnal wind its leader.

Line 21. The trees dispersed (leaves) from their heads: the ground became covered with gold *dirams*.

Explanation. That is, the ground looked covered with gold coins on account of the yellow leaves.

Line 22. The back of the violet became bent by picking up *dinars* from the jessamine beds.

Line 23. A large number of delicate flowers fell on the ground: the jessamine was trembling above their heads (in sympathy).

Line 24. The ground was covered with saffron by reason of yellowness (of the strewn flowers); in spite of this the red flower did not laugh.

Explanation. It is said that the approach to a saffron field makes one laugh.

Line 25. The stem of the rose, the rose of which is hanging down: the reproach of the nightingale has made it (*i.e.*, the stem) hang down (its head).

Explanation. In this line the nightingale is represented as having reproached the stem for allowing the rose, the beloved of the nightingale, to hang down its head, in consequence of which the stem too bent down its head through humiliation.

Line 26. The (autumnal) wind has accosted every cypress tree: the cypress sleeps full stretched (*i.e.*, free from anxiety) from every wind.

Explanation. That is, although all other trees lose their leaves in the autumn, the cypress-tree stands unaffected by it.

Line 27. The verdure has produced a number of fresh blades: the wind has thrown much dust on them.

Line 28. The rose, whose entire redness is complaining from the outside, is doing so because it is suffering from intense grief.

Line 29. By the water which the rain has thrown on the wild rose, the earthen vessel (*i. e.*, the wild rose) has fallen down, broken and scattered.

Line 30. As the cloud has wept over the garden (out of sympathy) for the oppression inflicted on it, the eye-lashes have dropped from the eyes of the cloud.

EXPLANATION. Excessive weeping causes the eye-lashes to drop.

Line 31. On the palm of the hand (*i. e.*, leaves) of the poplar tree, drops of water shook (just as) mercury shakes on the palm of a man suffering from palsy.

EXPLANATION. The leaves of the poplar tree resemble a human hand.

Line 32. The *Gurba Bed* on account of the tyrannous treatment (of autumn) has been reduced to the condition of being kicked at by small sparrows.

EXPLANATION. The *Gurba Bed* is an odoriferous tree, from the flowers of which a liquid essence called *Bed mushk* is drawn. The beauty of this line is that *Gurba* literally means a cat, which is here kicked at by small sparrows.

Line 33. The willow tree was showering down swords from every leaf (*i. e.*, showering down leaves) : it spilt blood from the body of the rose without remorse.

Line 34. The tulip has, before the wind, shed its own blood to the place where the perspiration of the rose had fallen.

Line 35. The bud whose heart expanded (*i. e.*, blossomed) by means of the breeze now complains of that very breeze (*i. e.*, the autumnal wind).

Line 36. The garment of the rose is rent in pieces on its body ; the bud has a knot on its skirt.

EXPLANATION. That is, the bud looked like a knot tied in the torn garment of the rose. The second hemistich may also mean that the bud looked like a knot on its own skirt, (*i. e.*, remained in its unblossomed condition by reason of the autumnal wind.)

Line 37. The skirt of the wild rose, which became entangled in thorns, remained at the place in two or three torn pieces.

Line 38. The rose has become withered in every garden : the bird (*i. e*, nightingale) is complaining of its (*i.e.*, the rose's) incivility.

Line 39. When the melody issued from the throat of the bird (*i.e.*, nightingale), the cypress began to dance, but its foot is steadfast in the same place.

Line 40. As the nightingale has to pass every thorn (*i. e.*, nothing but thorns, there being no flowers), its throat has become scratched and hoarse.

Line 41 The nightingale is not just as it is sitting on account of its grief: for the colour of the inner side of the tail has become changed.

EXPLANATION. The meaning is, that the nightingale must not be supposed to be sitting quietly without any anxiety or grief, for the colour of the inner side of the tail has changed. The beauty of this line is that the colour of the inner side of the tail is really different from the colour of the body.

Line 42. The parrot has become dumb, and utterance has found a place in the mouth of the crow and the kite.

EXPLANATION. That is, instead of the melodious voice of parrots the screeches of crows and kites are heard in these days.

Line 43. The dove, which had come to the garden for flowers, has become blind by the beak of the crow.

Another reading of line 43 is as follows:—The dove had become blind by the beak of the crow: it became blind in the garden as regards flowers.

EXPLANATION. That is, owing to the advent of autumn, the crows and other kindred birds had the mastery of the garden, and the dove, being considered an intruder, was blinded by them and was thus prevented from seeing flowers.

Line 44. The rose has rolled up its carpet from the ground, and the kite has recited the verse *Kati us sajal.*

EXPLANATION. The verse of the Koran here referred to is "*youm natwi us sama Kati us sajal*"—(On the Day of Judgment we will fold the heaven like a legal document). The kite is supposed to be always reciting this verse. The Mahomedans believe that when it adds the words *lil kutab* to the verse the Day of Judgment will come.

Line 45. The garden has become desolate by the advent of the ominous owl: the ominous foot of the owl has become a boon companion of the land.

Line 46. The flute of the ring-dove has lost its breath (*i. e.*, has become silent): its throat has become destitute of the high and low notes.

Line 47. In search of a beautiful face, on every side, from street to street, the turtle-dove is cooing (or uttering Where? Where?)

Line 48. The pride which was inspired in the head of the woodpecker, the (autumnal) wind has blown away (*i. e.*, expelled) the Crown of Solomon (*i.e.*, pride) from its head.

Line 49. Although the peacock possessed a thousand mirrors (*i. e.*, resplendent feathers), when its beauty was gone, it left them all behind its tail.

EXPLANATION. The peacock spreads out its tail in spring, while in autumn it keeps it down like a useless thing.

Line 50. The cock-pheasant, which had prided itself on its feathers, now remains under the cypress-tree like birds who have lost their feathers.

Line 51. When the tulip went away from the mountain on account of fear (of the autumnal wind), the partridge (too) left the skirt of the mountain.

Line 52. The *sabzak* (a kind of green pigeon) has read its preface (*i.e.*, repeated its last tale): the helpless *sharak* (a kind of talkative bird), remained open-mouthed (*i.e.*, was struk dumb in amazement).

Line 53. The infant-like blossom fell down on the road and died: the stalk saw this and gave its heart up to grief.

Line 54. Although many flowers did not grow up in the fllower-garden, their number was not lessened in the festive gathering of the King of the world (*i.e.*, Mu'iz-ud-Din Kaikobad).

Line 55. Although the tulip effaced its trace from the mountain, the King formed another tulip from the wine-cup.

Line 56. Although there were no leaves and the melodies (of birds) on the branches, the King's festive assembly abounded with sources of enjoyment.

Lfne 57. Although the flower-garden was full of yellow (*i. e.* withered) leaves, the King of the world covered it over with *dinars* (out of his generosity).

Line 58. Although the atmosphere has stopped (pouring down) silver-like water (*i.e.*, rain water), the King showered pure silver from his palm (*i.e.*, plentifully distributed silver with his hand).

Line. 59. Owing to the genrosity of the King, which had the effect of consuming the enemy, the autumn season was like *Nouroz*.

EXPLANATION. *Nouroz* means New Year's day according to the Persian calendar.

In Praise of Spring which has so (Perfumed) the Brains that the Blind Narcissus is Amazed at it.

Line. 1. When spring hoisted its flag, the clouds pitched their tents as high as the stars.

Line 2, Like the King's *dirums*, the currency of flowers was introduced (*i.e.*, flowers now ruled the world), and this coin was stamped in a hundred different shapes.

Line 3. The king of flowers (*i.e.*, sweet basil) has been allowed admittance into the garden (by spring); the thorn is now his soldier and the rose his chamberlain.

Line 4. Why has the lily drawn the sword by way of reproach? The garden has not taken off its shade (*i.e.*, protection) from its (*i. e.*, lily's) head.

Line 5. In order that the large lily may be brought under subjection to it, the thorn has become armed (like a soldier), and assumed the name of *Sartez*.

EXPLANATION. *Sousan* (lily) is often the name of female slaves and *Sartez* that of male slaves. The meaning is, that the thorn, finding the lily independent, has assumed the name of a man in order to marry her and bring her under subjection.

Line 6. The rose did not demand its blood-money from the autumnal wind, but the spring breeze did not give up the idea of avenging its death.

EXPLANATION. That is, though the rose did nothing to avenge its death at the hands of the autumnal wind, the spring breeze has totally driven away the autumnal wind and thus avenged the rose's death.

Line 7. The rose desired to demand its blood-money from the (autumnal) wind, but the Narcissus concealed it (*i.e.*, the wind) and took it away outside

Line 8. The lily, enraged at this, got up with a sword in order to take revenge, and how well has it taken its stand?

Line 9. The lily got up, because it was independent: what happened to the bud, that it has become proud?

Line 10. As the morning breeze has long been the intimate companion of the bud, the latter did not become fresh until it drew breath from it (*i.e.*, from the morning breeze).

Line 11. (It is strange that) the breeze should be the friend of the rose, and the latter should be insolent towards it: the garment of foliage on hundreds of branches is due to it: (*i. e.*, the morning breeze).

Line 12. The wind sifted all the dust of the earth: whatever gold it found it placed in the bosom of the centfoil.

Line 13. As the load of gold became past all bearing, the skirt of the centfoil was rent into a hundred pieces.

Line 14. The garment of the rose is rent in pieces on its body: the bud has tied a knot on its skirt.

NOTE. Vide explanation to line 36 of the preceding poem on page 97. The poet uses the same word here as he did in praise of the autumn. The same effect is represented as having been produced by two different causes. In autumn the garment of the rose is torn by the autumnal wind, and in spring by contact with thorns after the rose has blossomed.

Line 15. Out of generosity, the rose gives away gold to every one who asks for it, but it does not set right its own garment (which has become torn by thorns).

Line 16. Although the navel-like jessamine rubbed musk for itself (*i.e.*, perfumed itself), the breeze assumed a deer's swiftness of foot and carried its perfume away.

Line 17. The breeze (*i.e.*, the autumnal wind) which used to break off leaves from the branches: how nicely it (*i.e.*, the spring breeze) has again fixed the leaves on those branches!

Line 18. The cypress-tree is throwing a shade on (*i. e.*, protecting) the fallen (*i. e.*, the flowers growing at its foot) : like the Indepedent, it is straightforward with every one.

Line 19. Although the breeze brought down whatever it wished from other trees, yet it dealt fairly with (*i. e.*, made no interference in the case of) the cypress-tree.

Line 20. The fresh Narcissus became thorougly bright-eyed : its eye was astonished before the *Khairu* (a kind of violet).

Explanation. That is, the violet became so beautiful and heart-ravishing by the influence of the spring, that the Narcissus was wonder-struck at the sight of it.

Line 21. When (the Narcissus) secretly made a sign with its eye to the jessamine, it did not hide its eyes from any one but the wind.

Line 22. The verdure was such that it encompassed the world : one cannot take his eye from the Narcissus (on account of its beauty).

Line 23. The world has correctly read the page of the preface of luxury from the pages of the red flower.

Line 24 The blood which dropped from the delicate-minded rose, became a mole for the ill-disciplined tulip.

Explanation. The beauty of this line is that the tulip has naturally a black spot in it.

Line 25. When the red flower thought of the wind, its blood began to boil by (*i.e.*, on remembering) the injury (it received) from the wind.

Line 26. The branch of the wild rose, whose flowers are fresh, its head is more bent than the handle of a jug.

Line 27. The rose has made lumps of light out of sugar candy : the cloud has poured the water of life into it.

Explanation. That is, the rose has resembled a lump of sugar in appearance. *Kuza* means a lump of sugar crystalized in an earthen pan.

Line 28. The garden, owing to (the possession of) every bud, has become the owner of lumps of sugar : the revolution of the heavens has become a potter on account of the fresh flowers which it produced.

Explanation. The seasons are produced by the revolution of the heavens, and it is for this reason that their revolution, which has produced spring and fresh flowers, is likened to a potter.

Line 29. The wind entered the lump of sugar (*i.e.*, the bud) and opened it, although the lump could not contain the wind.

Line 30. The Indian white rose prided itself on its beautiful face : the nightingale and the turtle-dove were hovering about it.

Line 31. The bud was reciting the *Fatiha* in the morning: tne Narcissus was learning the lesson of flowers and the science of vision.

EXPLANATION. The *Fatiha* is the first Chapter of the Koran, which is read with a view to get rid of difficulties. The meaning here is that the bud was opening out itself in the morning, and the Narcissus was viewing flowers, which are plentiful in spring.

Line 32. The leaves of the flowers, collected together, formed a shield against grief for the sweet basil.

Line 33. The dew-drop on the jessamine looked as if there were the Moon and the Pleiades on the earth.

EXPLANATION. In this line the jessamine is compared to the Moon, and dew-drops to the Pleiades.

Line 34. The rose beamed friendship from the whole of its face: it had become acquainted with the whole forest.

Line 35. The (red) tulip looked as if it had set fire to the stone (*i. e.*, mountain): its black spot was its Hindu fire-worshipper (or, according to another reading, the Hindu fire-worshipper was consumed with envy at the fire).

Line 36. The *Gurba bed* with its red and white flowers, has become a civet among the *Bed Mushk* trees.

EXPLANATION. The *Gurba Bed* is said by some people to be a kind of *Bed Mushk* tree. The civet is a kind of cat whose tail when rubbed against the ground produces fragrance. The meaning is that among the *Bed Mushk* trees, that variety called the *Gurba Bed* has become more fragrant than any other. See also explanation to line 32 of the preceding poem on page 97.

Line 37. The water was trembling from the effects of the wind, because the willow was casting its shade on it.

EXPLANATION. The branches of a willow tree are very slender, and are therefore violently agitated by the slightest breeze. The water looked trembling by the moving shadows of the branches falling on it.

Line 38. The willow (owing to the shadow of its branches) appeared as if it had drawn swords at its base: and the shadow was rent by them in several places.

EXPLANATION. The branches of a willow-tree are far apart, so that they cast disconnected shadows on the ground.

Line 39. The water which had been turned to iron by the heavens, that iron became water by the heat of the sun.

Line 40. The water on account of the (abundance of) water lilies was buried in shields: on its shields bubbles looked like silvery domes.

Line 41. The curled ringlets (*i.e.* the branches) of the spikenard opened out: the hand of the box-tree became their comber (*i.e.*, it combed their hair).

EXPLANATION. The leaves of the box-tree resemble a human hand, and its wood is used for making combs.

Line 42. Every dignified (*i.e.*, beautiful) rose which the garden produces, the majority of them belong to India.

Line 43. These Indian roses, which have adorned the flower-garden, do not grow in Khorasan, not even, in fact, in the world.

Line 44. The *Keora* with the leaves looked like white silver: the aloe being consumed (*i.e.*, envious) by the sight of it, has become like *Bed Mushk* (*i.e.*, black).

EXPLANATION. The *Keora* is a white odoriferous flower from which a fragrant essence is produced, which is called by the same name.

Line 45. Every dignified (*i. e.*, beautiful) rose, which was fresh, emitted no other odour than that of freshness.

Line 46. The extraordinary quality about this flower (*i e.*, the *Keora*) is that, having regard to the freshness of its brain, it emitted a wonderful odour both to land and sea.

Line 47. When its fragrant atoms settle in clothes, they will outlast even the clothes themselves.

Line 48. The fragrant Indian white rose, from which rose-water is extracted, has become full of water on all sides.

Line 49. There is one *Bel* flower, and ten (*i. e.*, many) other flowers within it: one flower comes out of another, and a third from that (and so on).

Line. 50. Owing to plentitude of flowers, its (*i. e.* the *Bel's*) heart became gladdened: the black spot in the heart of the tulip is caused by the prespiration (*i.e.*, juice) of it (*i. e.*, the *Bel*).

EXPLANATION. This means that the black spot in the heart of the tulip is due to envy at the juice of the *Bel* flower.

Line 51. The *Molsari* flower, though small, is exalted on account of its excellence: the high and the low take a share of its excellence (*i. e.* derive advantage from it).

Line 52. Whoever has (once) inhaled its odour into his brain, how can he tolerate the smell of any other flower?

Line 53. The red flowers of the *Palla* tree have opened out their hand: they (*i.e.*, the flowers) looked like the nails of a fierce lion dipped in blood.

EXPLANATION. *Palla* is a tree the leaves of which are like the human hand, and the flowers of which resemble a lion's claws.

Line 54. No, I am wrong. It is a navel (of the musk-deer), but it is half unripe: a portion of it consists of musk, and the rest is all blood.

Line 55. The *Chand* (a kind of flower), not only in this country but also in Turkey and Russia, collects on (*i.e.*, decorates) the head of a bridegroom.

Line 56. Who in the world has seen so admirable a flower as the *Chamba* (a kind of flower) is? It is a mine of emeralds, from which gold is yielded.

Line 57. There is no room in the garden on account of the *Jai* flowers : the birds are wrangling to get a place (in the garden).

Line 58. Whoever went to the garden for the sake of flowers, obtained the kingdom of the world, if he found a place.

Line 59. The mustard field has yielded flowers of a yellow colour : the flower has lent to the ground the colour of gold (*i. e.*, yellow colour).

EXPLANATION. The mustard flower is of a yellow-colour,

Line 60. The green blades of its (*i e.* mustard) fields are waving everywhere in the desert : the entire desert has become full of golden flowers.

Line 61. The breast-resembling bud has produced the milk of its dew-drops : the birds are crying like infants (for the milk).

EXPLANATION. The bud is here compared to a female breast, and the dew-drops which settle on it are likend to milk. The birds are represented to be crying in order to get to the flowers.

Line 62. The crow has departed from the fresh flower-gardens : the owl is the hooting companion of the crow.

EXPLANATION. The word *Zagh* besides meaning a crow, is also the name of a note in music. The meaning is that the crow and the owl have both departed from the flourishing gardens of spring.

Line 63. The gay *sharak* a talking bird) returned to the flower-garden : it looked with an eye of fondness on the silken garment of the red flower.

Line 64. The mirth-intoxicated nightingale has, by means of the poem which it has recited (*i. e.*, sung), left thy closed bud mouth-opened (*i.e.*, in a blossomed state).

Line 65. Owing to the cup of the tulip, which the turtle-dove has tasted, the latter has pawned its necklace (*i. e.*, ring round the neck), and obtained gold from the rose.

Line 66, The feet of the partridge, when it passed over the mountain tulip, became like its beak red with blood (*i.e.*, of the tulip).

Line 67. By reason of the verse styled *Hub Li*, which the wood-pecker recited, it placed the crown of Solomon on its head.

EXPLANATION. The verse here alluded to is a verse in the Koran, and means :—"O God! Bestow on me such a country as was never bestowed on any one before." It was a prayer offered to God by Solomon, and was granted.

Line 68. When the sweet-voiced parrot began to chirp, the utterance of birds communicated good news (of the approach of spring) to it.

Line 69. The dove was talking (*i.e.*, singing) according to the rules of speech (*i.e.*, music) : it always sung about the Unity of its Maker (*i.e.*, God).

Line 70. Fragrance had become the guide of the soul to the flower-garden: the nightingale had become the highway robber of lovers.

Line 71. The King in this (*i.e.*, spring) season had given himself up to luxury: he was enjoying himself with the rose and the nightingale.

Line 72. The wine entered the branch, and went into the rose, and the flask became a nightingale from the (gurgling) sound of it.

EXPLANATION. In this line "branch" means the cup, and "rose" means the face of the King. The meaning is that the wine, having been drunk from the cup, flushed the King's face. The flask is likened to a nightingale on account of the sweet gurgling sound it produces when the wine is poured.

Line 73. The nightingale-voiced minstrel was intoxicated with melody: the following ode of his had enraptured many a heart.

AN ODE.

Line 1. The spring came, and the flower-gardens and tulip-beds looked lovely: these are very pleasant times; may the days of spring be also pleasant!

Line 2. In the garden, in this season (*i.e.*, spring), along with the melody of the nightingale, the intoxication is delightful, the wine is delightful, and the after-affects of it are delightful.

Line 3. I, and the minstrel, and the wine, and, my beloved, are together: the cup is delightful under the shade of a branch of the poplar tree.

Line 4. O breeze! don't be lazy, and go towards my beloved: make me happy by the presence of that sweetheart.

Line 5. Don't say anything else to her, but only this that in the flower-garden the verdure is lovely, the water is lovely, and the stream is lovely.

Line 6. If she should please you with words, and tell you to return: bring her forward, and fetch her here; don't be pleased (*i.e.*, influenced by her words).

Line 7. If you see that she is intoxicated, don't let her sleep just as she is intoxicated, bring her to me in that happy state.

Line 8. I, who am intoxicated, am her best lover, because that sweetheart is delightfully happy, and intoxicated, and clever.

Line 9. The cypress-tree on foot looks beautiful in the flower-garden: but that cypress of mine (*i.e.*, my sweetheart) looks beautiful whether on foot or on horseback.

Line 10. It looks lovely on her part to turn away her face in anger at the time of blandishments; and on the part of the broken-hearted Khusro cries and lamentations are **becoming.**

In Praise of the Summer Season, and the Departure of the King with a cloud over his head, and the breeze running after him.

Lines 1, 2. When the Sun made his dwelling place in Gemini, he entered that dwelling (*i.e.*, the sign Gemini), and took up his abode in it: in that principal resting-place of Mercury (*i.e.*, the sign Gemini), on account of the visit of the Sun, Mercury has been burnt by his heat.

Line 3. The air of Gemini, became (heated like) fire by the Sun: it burnt up the whole world from the earth as far as the heavens.

Line 4. The Sky, which is the furbisher of the sword of the Sun, has, by means of its Gemini, girded its double-faced waist.

EXPLANATION. The sign Gemini is represented by twins having a common waist.

Line 5. The house of linen cloth (*i.e.*, a tent), on account of its cold and moisture, has become more dignified than the halo of the Moon.

Line 6. The unkind star of the Sky (*i.e.*, the Sun) was hot (*i.e*, energetic) in its revenge: the Sun of the Sky was hot (*i.e.*, shedding much heat) upon the earth.

Line 7. The Sun, by means of Gemini from both its faces, was addicted to (shedding great) heat: whoever is doublefaced (*i.e.*, a hypocrite) comes to grief.

Line 8. At every breath that the morning took every moment, the fire of the Sun produced its effect on the world.

Line 9. The daggar with which the Sun dealt blows which were sustained by the shade, produced many a rent in the shield-like shade.

EXPLANATION. In this line the rays of the Sun are likened to a daggar. The meaning is that the rays of the Sun falling on trees produce patches of sunshine in the shadows.

Line 10. In those rents traces of fire were to be found: the Sky rained fire on every rent.

Line 11. As the day enveloped the world in its light, the figure of night could not be seen except in a dream.

EXPLANATION. The meaning is that in summer the day had become very long, and the night exceedingly short.

Line 12. The morning, owing to the anger of the night-worshipper (*i.e.*, the bat), was searching for the night with a lamp (of the Sun) in its hand.

Line 13. The Sun was beaming on account of his own heat: his burning sunshine had heated the world.

Line 14. The night was in decline like the day of the month of *Dai* (a winter month) : the day was long like the nights of winter.

Line 15. To eternity the day was like a year (or, according to another reading, the day was of long duration like a year) : after it began to decline, its duration seemed to have increased (contrary to ordinary experience).

Line 16. The intense heat of the sun showed itself even from the (early) morning : darkness (*i. e.*, the night) was fighting with the blue paper (*i e.*, the Sky).

EXPLANATION. The change of season occurs by the revolution of the heavens. The meaning is that the night having been made short by the summer, was quarrelling with the Sky about it.

Line 17. The people were resorting to the protection of shade (*i. e.*, shady places) : the shade was itself hastening to seek the protection of trees.

Line 18. The people were betaking themselves towards the shade (*i. e.*, shady places) : the shadow was running after the people.

Line 19. As the shade had become black by intense heat, it rapidly threw itself into a well (to cool itself).

Lines 20, 21. The people desired to find a place in the protection of their own shadows, in order to cool their own heat : but owing to the heat of the bright Sky, the shadows of the bodies of the people disappeared from the ground.

Line 22. In the world the air has become so hot that the (mere) pronouncing of the word "fire" burns the tongue.

Line 23. Blood has become diseased in the veins of persons : after turning to perspiration, it has oozed out of the skin.

Line 24. The foot of the wayfarer, in his hot and long journey, has become full of (little) domes with blisters, like bread baked in an oven.

Line 25. By the heat of the Sun, which was again in its full vigour, the deer of the forest became the deer of the dining table (*i.e.*, was roasted by the heat of the Sun).

Line 26. The vegetation owing to intense dryness, and for want of a single draught of the life-giving water (*i.e.*, rain), had become (hard) like wood.

Line 27. The pearl-besprinkled (*i.e.*, dewy) and emerald-like (*i.e.*, green) verdure has become dry grass : in fact it has turned to amber (*i.e.*, become yellow).

Line 28. The body of the rose has dried up (*i.e.*, withered) by the troubles of the (hot) winds (of Summer) : may God never afflict any one's body with erysipelas.

Line 29. The tulip has, by reason of dryness (of the atmosphere), become black like musk: the blood turns black after the fashion of a dry field (by the heat).

Line 30. The stone (*i.e.*, flint) which used to produce fire, seemed to be lying in fire by reason of (the intense heat of) the Sun.

Line 31. Every one had a fan in his hand, but its breeze was of no avail to any one.

Line 32. The fan, by means of a wonderful talisman, found (or, according to another reading, wove) a net: it ensnared the swift breeze in that net.

Line 33. The fan is the root of that tree (*i.e.*, the palm tree), which had given its fruit to Mary: its Jesus-like breath had even reached the soul.

Explanation. It is said that, at the time of the birth of Christ, the Virgin Mary went under a dried palm-tree, which became green by miraculous influence, and yielded dates for her. The breeze of the fan is here likened to the breath of Christ, because it infuses life into men who become weary by intense heat.

Line 34. The hot breeze was over the head of every fruitful tree: its heat brought about ripeness in the fruit.

Line 35. Over the head of every fruitful tree, owing to the heat of the month of *Tamoz* (a summer month according to the Turkish calendar), the birds were eating the ripe fruit, and burning (*i.e.*, discarding) the raw fruit.

Explanation. The meaning is that the birds had taken shelter under the shady boughs of trees from the heat of the Sun.

Line 36. By reason of the heat of the Sun, which had the effect of ripening fruit, the nightingale and the sparrow were engaged in eating fruit.

Line 37. The leaves of the trees had dried up on the branches (owing to intense heat): fresh fruits were plentiful in the garden.

In praise of the new palace and the new city built on the River Bank, the arch of the palace resembling a bed of verdure.

Line 1. I do not call it a palace; it is in fact an extensive Paradise: the *Tuba* has swept its gate with its own branch.

Explanation. *Tuba* is a tree in Paradise, the fruit of which is said to be most delicious. The trunk of this tree is said to be in Mahomet's place in Paradise, and a branch of it in the mansion of every true believer there. The number of its leaves corresponds to the number of human beings on earth, each leaf representing one individual. The peculiarity of this tree is that whatever a Mohammedan in Paradise may desire from it, is at once supplied to him by the tree, even if it were flesh.

Line 2. Its gate is equal (in loveliness) to the eight heavens : its top is as high as the seven skies.

Line 3. Its white roof has rubbed its head against the Sky : its whiteness has produced its effect on the Sun.

Line 4. When the Moon placed its foot on its roof (*i. e.*, the roof of the palace) she reeled (on account of its great height) and fell down on the ground.

Lioe 5. The Sun went inside its gate : he dedicated his sky-illuminating face to its floor.

Line 6. The wind has swept away the rubbish from its doors and walls : it said that it knew not (*i.e.*, cared not about) any other door and wall.

Line 7. The Moon sought admittance into its window : the latter did not all allow her to find her way in.

Line 8. The creaking sound of the opening of its gate has forthwith reached even as far as *Darband* and *Darwaza*.

EXPLANATION. *Darband* is the name of a fortress on the Caspian Sea, and *Darwaza* is a fortress in Turkey.

Line 9. It has tied both worlds to the door of its audience hall : the nine forts (*i e.*, skies) are the bolt of its door.

EXPLANATION. The nine skies here mean the ordinary seven skies, and *Kursi*, the crystalline heaven, and ' *Arsh*, the ninth or Empyrean heaven, which is supposed to be the throne of God.

Line 10. By the dignity of its exalted position, its staircase has reached the Sky step by step.

Line 11. The fame of the Sky is equal to its brick : the brick of the earth (*i.e.*, the earth itself) is not larger than the mould (of its brick).

Line 12. On account of the transparent lime, its brick has turned into a mirror : Paradise has seen its reflection in it.

Line 13. Whatever a young man sees in a mirror, an old man sees the very same thing in that brick.

EXPLANATION. The meaning is that although an old man is weaksighted yet he could see through the bricks of that palace as clearly as a young man, whose sight is powerful, sees through a mirror.

Line 14. Whatever the painter has drawn on one side (*i. e.*, a wall), its reflection appeared on the other (*i. e.*, the opposite) wall.

Line 15. By reason of its polish, it has no need of portrait-painting : reflection of human figures is largely visible on it (*i.e.*, its walls).

Line 16. Its dignified portrait-painting has excelled the air (in beauty) : it has styled the plank of its roof by the name of the Sky.

EXPLANATION. The meaning is that what seems to us to be the Sky is merely the roof of the palace.

Line 17. The evil eye of the people has been pierced by many arrows from every quiver in that magnificent palace.

Line 18. The drop of rain does not fall on that roof with force (on account of its nearness to the clouds) : the clouds run away from its eaves (through fear of colliding with them).

Line 19. The appearance of its pillar, at the place where it is set, is like the pillar of the *Iram* palace.

NOTE. For the meaning of *Iram*, see explanation to lines 32, 33 on page 8.

Line 20. When the sweeper swept the dust of that palace, every one made the twig (of the broom) into a style for applying antimony.

Line 21. It is a unique bride, adorned and beautified : she has procured herself a mirror out of the flowing stream.

Line 22. When the river Jamna thought of this palace, it showed itself (*i. e* , was reflected) beneath the surface of the flowing water.

Line 23. They (*i.e.*, the palace and the river) are like two mirrors placed opposite each other : owing to polish, the water was reflected by the palace, and the palace was reflected by the water.

Line 24. Even reflection cannot produce its parallel, however much it may move its head up and down (*i. e.*, exert itself.

Line 25. Its lofty arch mated itself with the Sky : the Sky secretly became pregnant by it.

Line 26. The pinnacle of its arch, on account of its long tongue, mentioned secret things to the Sky.

EXPLANATION. The meaning is that the pinnacle is so high that it was able to whisper secrets to the Sky.

Line 27. Its white stone, which has gone up as high as the Sky, has come from Mehr (a town in India), and has reached as far as the Sun.

Line 28. On one side of it there is a garden, and on the other side water (*i. e.*, the river Jamna): on either side the garden and the water are sporting with each other.

Line 26. The water (*i.e.*, the things in it) feels ashamed before the garden : the garden (*i.e.*, its contents) feels ashamed before the water.

EXPLANATION. That is, the water and the garden each consider the other more beautiful than itself.

Line. 30. The branches (of trees) have found their way to every chamber : the place of audience (*i.e.*, the chamber) has become a place of fruits (*i. e.*, full of fruits).

NOTE. This line brings to one's recollection the description of the tree, *Tuba*, for which see explanation to line 1 of this poem on page 108.

Line 31. When the King seated himself in that highest Paradise (*i.e.*, the palace), he, glad and cheerful, turned his attention towards enjoying himself.

Line. 32. His gold-scattering hand was open : he filled the hands of the wine-drinkers with gold.

Line 33. The wine-drinkers once more arranged themselves in a row : the red wine began to sparkle in the hand.

Line 34. The musician had driven away patience from the breasts of the people (*i.e.*, had made them restless by his music) ; the flow of music from his hand was like rain from the clouds.

Line 35. As it (*i.e.*, the string of the musical instrument) was lost in ecstacy by its own notes, it let its secret out of the veil.

EXPLANATION. *Parda* (veil) is also the name of a musical note, and the meaning is that the string being lost in ecstacy, was giving out sweet notes.

Line 36. The harp was showing humility by its head bent down : the flute had brought the air of vanity into its head.

Line 37. The plectrum, which resembled the beak of a duck, was vibrating the string and the harp : it was producing the voice of a partridge and a crane.

EXPLANATION. *Chakawak*, a small partridge, is also a note in music.

Line 38. The little bird and a hundred other birds were uttering (melodious) tones : the sparrow was lording it over all the other birds.

EXPLANATION. The *Murghak* (little birds) and the hundred other birds are here intended to refer to the various musical instruments which were being played. *Kunjashk* (a sparrow) is also a kind of wood. The meaning is that the various instruments were being played with a bow made of *Kunjashk* wood.

Line 39. The sea-resembling (*i. e.*, generous) hand of the King, during this music of the flute and the carousal, was in motion like a river.

Line 40. If the hand of a companion caught up a sheet of paper (to write the King's praise), he found the paper-glazing shell surronded with pearls (bestowed by the King).

Line 41. When the harp of the musician began to give forth notes, the fibres of the heart began to vibrate thereby.

Line 42. Behind the King the form of every recipient of bounties had by the King's generosity, become (bent) like a crescent.

Line 43. As the hand of the King has lavishly bestowed treasure, the world has no room left for any more treasure.

Line 44. He (*i. e.*, the King) passed the entire season of the month of *Dai* in luxurious enjoyment : he kept his festive gathering warm with the fire of wine.

Line 45. May he be always happy and the attainer of his desires : may no one else have power over him except the cup (of wine) !

Line 46. May the Moon be the leader of the front horse of his resolution : may Venus be the musician of his festive gatherings !

Line 47. May the whole world seek to remain loyal to him : may the heart of Khusro be the singer of his praises !

SHAH NAMA.

LIFE OF THE AUTHOR.

Abul Kasam Hasan, the son of Sharaf Shah, was a famous Persian poet, whose poetical title was Firdousi. This epic poem called the Shah Nama, written by him by order of Sultan Mahmud of Ghazni, is justly celebrated. It contains the legendary annals of the ancient Kings of Persia from the reign of the first King, Kaiomurs, to the death of Yezdijard III, the last monarch of the Sasanian race. It was written in 30 years, and contains 60,000 verses. The portion which was written first was the battle between Zohak and Faridun. This attracted the attention of Sultan Mahmud of Ghazni, who invited him to his Court, and promised him a thousand pieces of gold for every thousand verses. At first he wrote 1,000 verses and sent them to the King, and received a thousand pieces of gold in return. When the 60,000 verses were completed in 30 years, the poet sent them to the King. But the King, being influenced by the poet's enemies, sent him only 60,000 *dirams* of silver, which the poet distributed among the attendants of the bath in which he was bathing at the time. He then wrote a satire full of stinging invective; and when the King some time after sent him 60,000 pieces of gold and a robe of honor, it was too late, for the poet was dead. He was born at Tus, his native place, and died at the same place in the year 1020 A. D =416 A. H. Shah Nama literally means a history of Kings, or a big book. The word "Shah" means King, and sometime it is used as a prefix implying voluminousness.

METRE.

The metre of the whole of the Shah Nama is *Mutkarab Musamman Mahzuf or Maksur* and runs thus :—

Fau'lun Fau'lun Fau'lun Fa'ul.

An account of the collection of the Shah Nama.

Line 1. What I am now about to say, has been said (before) by all (*i. e.*, many) people : the fruit of the garden of wisdom has been gathered by all.

Lines 2, 3. If I cannot find a place on the fruitful tree (of fame), because I have not the skill to ascend it : still any one who gets under a lofty palm-tree, is protected from trouble by its shade.

Lines 4, 5. Perhaps I may be able to find a place on a branch of that shady cypress-tree: so that, by means of this famous history of Kings, I may perpetuate my memory in the world.

Line 6. Do not regard this as a falsehood or a fiction: do not imagine that the same system obtains always in the world.

EXPLANATION. This means either that one should not imagine that what the poet has written is fiction, just because what others wrote before him was fiction: or that one should not imagine any thing written in this book to be false, just because it may seem impossible according to present experience.

Line 7. Whatever there is in this book is in consonance with reason, though it has been expressed by way of suggestive hints and implications.

Line 8. There was a book of ancient times, in which a number of stories had been put together.

Line 9. That book was in circulation among all men of wisdom: every wise man had derived profit from it.

Line 10. There was a hero descended from a village chief, who was brave, respectable, wise, and generous.

Line 11. He was a seeker after (the history of) ancient times: he searched out all past events.

Line 12. He consulted the aged sages of every clime, and collected together (the materials of) this book.

Lines 13, 14, 15. He asked them about the Kings descended from the Kiani race, and about those blessed renowned heroes; as to how, in the beginning, they managed the world (or as to what was in early times the condition of the world), which they have since left after being stripped of their dignity: and how the whole of their career of bravery came to a happy close.

Line 16. Those sages, one by one, related to him the histories of Kings and of the Vicissitudes of time.

Lines 17, 18. When the hero heard the particulars from them, he laid the foundation of a celebrated book, which became so well known in the world that it has been admired by the high and the low.

An account of what Befell Dakiki Poet.

Lines 1, 2. When from this collection the narrator related a large number of stories to every one; then the world became charmed with those stories, all wise men and all men of truth.

Lines 3, 4. A young man came, a good speaker, eloquent of speech, good-humoured, and clear-minded: he said that he would versify this history, at which the minds of the people became gladdened.

Line 5. His youth had for its companion (*i.e.*, was addicted to) an evil habit: he was always at strife with bad men.

Line 6. All of a sudden he was attacked by Death which placed a black helmet on his head (*i. e.*, killed him).

Line 7. Owing to that evil habit, he lost his sweet life: his mind was not happy with the world for a single day.

Line 8. All at once his (good) luck turned away from him! he was killed by the hand of a servant.

Line 9. He composed a thousand verses about Gashtasap and Arjasap, and his career came to an end.

Line 10. He died, and this book remained unrelated (*i.e.*, unfinished); and thus his watchful luck was left in a state of sleep (*i.e.*, his good luck came to an end).

Line 11. O God! Forgive his sins, and exalt his dignity on the Day of Judgment.

On the versification of this book, and a friend's advice on the subject.

Line 1. When my bright mind became grieved thereby, (*i. e.*, by the death of Dakiki), I turned by attention towards the throne of the King of the world (*i.e.*, Sultan Mahmud).

Line 2. In order that I may ask for this book; and (after taking it) from the library, render it in my own language.

Line 3. I asked a great deal from every one: I was afraid of the vicissitudes of time.

Line 4. Perchance I may not be allowed ample time (*i.e.*, live long enough to finish the book), and (this work) may have to be entrusted to some one else.

Line 5. Another reason was that riches were not faithful to me (*i.e.*, I was poor), and also that labour does not find purchasers (*i.e*, remains unappreciated).

Line 6. The world was a place full of disturbances: it frowned on those who were in search of a livelihood.

Line 7. In this way I kept the matter to myself for a time: I kept it concealed (from every one).

Line 8. I did not see any one fit to be consulted about it, who would be my helper in this matter.

Line 9. What is there in the world better than good speech (*i. e.*, making excellent verses): it is admired by the high and the low.

Line 10. If speech had not been ordained by God to be paramount, how could the Prophet have become our guide?

hand

Line 11. In the city I had a kind friend, who was had-in-glove with me.

Line 12. He said :—"This is an excellent idea of yours : perchance your foot may tread the path of righteousness (by means of it)."

EXPLANATION. The friend to whom the poet here alludes would seem to be Mohammed Lashkari.

Line 13. "I will bring you this history which is written in *Pahwli*, but see that you do not neglect it."

EXPLANATION. *Pahwli* is the language of the ancient Persians.

Line 14. "You are eloquent of speech and a young man : it will be becoming of you to compose verses in *Pahlwi.*"

Line 15. "Get ready and relate (*i. e.*, versify) this history of Kings : seek for honour from great men by means of it."

Line 16. When he brought this book to me, my darkened mind became illumined (*i. e.*, I became glad).

THE DEATH OF KAIKAUS, AND THE ACCESSION OF KAIKHURSO TO THE THRONE.

Line 1. When Kaus was united to tranquillity of mind (*i.e.*, when his end approached), he laid bare all the secrets of his heart before God.

Line 2. He said :—"O Thou, Highest of all in the world ! Thou art the Teacher of every virtue.

Line 3. "From Thee alone have I obtained grandeur, and dignity, and good fortune, exalted position, and valour, and the crown, and the throne.

Line 4. "Thou hast not made any one so fortunate as myself in wealth, and the throne, and in fame."

Line 5. I desired of Thee that a hero (should be born in my family), who would gird up his loins to avenge (the death of) Siyawash.

EXPLANATION. Siyawash was the son of Kaus. His services not having been appreciated by his father, he in disgust went over to Afrasiab. Afrasiab first gave his daughter to him in marriage, but afterwards had him put to death with great cruelty. Kaikhusro, the son of Siyawash by Afrasiab's daughter, avenged his father's death.

Line 6. "I beheld a grandson who was as dear to me as my world-seeing eye : he took on himself my desire for revenge as if it was his own.

Line 7. "He is a world-conqueror, possessed of dignity, a stalwart form and wisdom : he surpasses all the Kings of the world.

Lines 8, 9. "When one hundred and fifty years of my life have passed, and the black hair of my head has become (white) like camphor, and my cyprees-like upright form has become (bent) like a bow: it will not weigh on my mind if my career comes to an end."

Line 10. Since the above, a long time had not passed, when his name remained a memorial in the world (*i.e.*, he himself died and left his name in the memories of men).

Another reading of line 10 is as follows:—Many men have not come into this world, from whom a name has remained as a memorial.

EXPLANATION. The meaning here is that only a few leave a good name behind them likely to be remembered.

Line 11. The world-possessing Kaikhusro descended from his place, and sat down on the dismal earth.

12. Out of the Persians, whoever was a great man went on foot and without pomp and show (to condole with Khaikhusro).

Line 13. The clothes of them all were black and blue: for two weeks they remained in mourning for the King.

Line 14. For his mausoleum a house was made above it (*i. e.*, his tomb) as high as ten rope-ladders.

Line 15, 16. After that the officials of the King brought some black Damask silk and Turkish brocade: and having sprinkled aloes and camphor and musk on them, they wrapped up his withered body in them.

Line 17. They placed an ivory throne under it (*i.e.*, the body) and a crown of musk and camphor on its head.

Line 18. When Kaikhusro moved away from that throne, they securely fastened the door of the sleeping place (*i.e.*, the tomb).

Line 19. No one beheld Kaikaus after that: he rested from envy and the battle-field.

Line 20. This is the way of this temporary lodging-place (*i. e.*, the world): you are not to remain in it for ever, (and therefore) do not grieve over it.

Line 21. From the clutches of Death, neither a sage can escape, nor a warrior clad in a coat of mail and a helmet.

Line 22. Whether we be Kings or agriculturists, our bedding will be dust, and our pillow will be a brick.

EXPLANATION. Among Mahomedans it is usual to place a brick under the head of a corpse at the time of burial.

Lines 23, 24. Remain in happiness, and seek for (the gratification of) all your desires: O seeker of fame! If you realize the desires of your heart then imagine that the world

is your enemy, the ground your bedding and the grave your clothes.

Another reading of line 24 will be obtained by substituting for the words "O seeker of fame! If you realize the desires of your heart," the words "If you have realized the desires of your heart, then seek for fame."

Line 25. The King kept up his grandfather's mourning for forty days, and remained aloof from mirth, and his crown and throne.

Line 26. On the forty-first day, on the ivory throne, he placed that heart-cheering crown on his head.

Line 27. The army assembled in the King's Court, and all the philosophers and great men with golden caps.

Line 28. In the midst of happiness, they congratulated the King, and showered pearls on his crown.

Kaikusro's disaffection with the world, and his closing audience-chamber against the people, and his humility before God.

Line 1. The King's powerful mind became thoughtful on account of that (marvellous) work of God and that power (which the King had attained to).

EXPLANATION. By the work of God is meant His creating a man so powerful and dignified as the King.

Lines 2, 3, 4. He said to himself:—"I have totally cleared of the enemy every part of the inhabited clime from India and China up to Turkey, and also from Khawaran to the gates of Bakhtar; as well as mountains, forests, the land, and the sea: and I have acquired governing power and a throne of sovereignty."

EXPLANATION. Khawaran is the name of a city in the East, and Bakhtar means vulgarly the West.

Line 5. "The world has become secure against evil thinkers, and a considerable part of my life has passed."

Line 6. "I have received the fulfilment of all my desires from God, even though I turned my mind towards revenge (on my enemies)."

Line 7, 8. "My mind ought not to become egotistical, or given to evil thinking or devilish ways; nor should I become an evil-doer like Zohak and Jam, or be placed in the same category with Tour and Salam.

EXPLANATION. Zohak, a tyrant of Persian mythology, overcame Jamshed, King of Persia, in a battle, and became the King of that country. He is said to have been of a very cruel and sanguinary disposition, and to

have had two dreadful cancers on his shoulders, which the Persian fabulists have changed into snakes, whose hunger nothing could appease but the brains of human beings. Two of his subjects were slain daily to furnish the horrid meal, till the manly indignation of Kawa, a Blacksmith of Isfahan, relieved the empire from this tyrant and raised Faridun, a prince of the Peshdadian dynasty, to the throne.

Jam or Jamshed was the son of Tahmur, and the fourth King of the Peshdadian dynasty. He proclaimed himself to be God, and his country was invaded by Zohak. He then fled, and was eventually put to death in a very cruel manner. His cup called Jam-i-Jamshed or Jam-i-Jam was wondrous. A hundred marvellous stories are told of this celebrated cup, which used to dazzle all who looked into it and has often been employed by the poets to furnish a simile for a bright eye.

Tour and Salam were the two eldest sons of Faridun, King of Persia. His third son was Iraj. Faridun divided his kingdom among his three sons, but Tour and Salam, being displeased that Persia, the fairest of lands in the seat of royalty, should have been given to Iraj, their Junior, combined to effect his ruin, and at last slew him and sent his head to Faridun. His death was eventually avenged by Manuchehr, his daughter's son.

Line 9. "On one side (*i.e.*, the father's side) I am descended from Kaus, and on the other side (*i.e.*, the mother's side) from (the Kings of) Turan, who were full of pride and feelings of revenge.

Lines 10, 11. "Like Kaus and the sorcerer Afrasiab, who even in his sleep never dreamt of any but crooked ways, I should not become at once ungrateful to God, and bring anxiety to my enlightened mind."

Line 12. "If I resort to crooked or foolish ways, I shall lose the grandeur of (*i.e.*, bestowed on me by) God."

Line 13. "After that I shall pass through darkness (*i.e.*, death), and my head and crown will become mixed with dust.

Line 14. "A bad name will be left behind by me in the world, and I shall also come to a bad end before God."

Line 15. "This face and the clolour of my cheeks will perish, and my bones will be concealed in the dust."

Line 26. "My merit will be minimized, and ungratfulness will remain (*i. e.*, I shall be considered ungrateful), and my soul will remain in darkness in the next world."

Line 17. "Some one else will take my crown and throne, and will trample on my dignity under his feet."

Line 18. "A bad name will be left in memory of me, and the flowers of previous toils will turn into thorns."

Lines 19, 20, 21, 22, 23, 24. "Now that I have avenged my father; and adorned the world with excellence: and killed him who ought to have been killed because he was addicted to crooked ways and harshness (*i. e.*, disobedience) to the Holy God; and no place has been left in habitations and deserts which did not yield to the authority

of my sword; and the great men of the world are my inferiors, though they are possessors of a throne and crown; and God be thanked that He has, by the (favorable) movements of my star, given me dignity, and power, and splendour; the best thing now is that I should seek my way with honour before God."

Lines 25, 26. "Perchance by reason of this good deed, the All-Powerful in the world (*i.e.*, God) and the Sender into nothingness (*i.e.*, God) may convey my soul to the abode of the good (*i.e.*, heaven), when this crown and throne of Kai shall pass away."

Line 27. "No one will attain to a greater name, and fulfilment of his desires, and greatness, and excellences, and comforts, and luxuries, than these (*i. e.*, mine)."

Lines 28, 29. We have seen and heard the good and the evil, the apparent and the hidden, secrets of the world: whether one is an agricuturist or a King, he will ultimately encounter death.

Lines 30. 31. The King ordered the Usher that any one who came to the Court should be sent back at once and in a polite manner, and that he should behave courteously and avoid harshness.

Line 22. After having said this, he went towards the garden uttering cries of lamentation and with his girdle put off (*i. e.*, having divested himself of his kingly pomp)

Line 33. For the purpose of Divine worship, he washed his head and body; and with the lamp of wisdom, he sought the way leading to God.

Line 34. After that he put on a new and white garment and approached (God) with humility, and with his mind full of hope.

Line 35. He proceeded with a mirthful gait to the place of prayer, and disclosed his secrets to the Holy God:

Lines 36, 37, 38. Saying:—"Oh Thou, Who art higher than even a pure soul, and the Creator of fire, air, and earth! Keep me in Thy care, and grant me sufficient wisdom and the power of discerning between good and evil, that as long as I may live, I may humble myself before Thee and increase the number of my good deeds.

Line 39. "Forgive the sins which I have committed, and restrain my power of indulging in crooked ways."

Line 40. "Turn away the evil of the world from my life, and also the efforts of the tempting devil."

Line 41. "In order that, like Kaus, Zohak and Jam, evil ambition may not tyrannize over my soul."

Lines 42, 43. "When the door of righteousness is shut against me, and crooked ways and diminution (of good qualities) attain predominance over me; then turn away the power of the devil from me, so that my soul may not be ruined."

Line 44. "Convey my soul to the abode of the good (*i. e.*, heaven), and keep this my prayer in view."

Line 45. For a whole week, day and night, he continued (his prayers): his body was there, but his mind was elsewhere (*i. e.*, with God).

Line 46. Till the end of the week, the King continued to shed tears, (so much so that) he could no longer sustain himself in the place of prayer.

Line 47. On the eighth day, he came out of the place of prayer, and with a tottering gait he seated himself on the royal throne.

Line 48. All the warriors of the Persian army became astonished at this act of the King.

Line 49. Out of those distinguished warriors of the day of battle every one of them had his own idea of the matter.

The nobles of Persia inquire from Kai-khusro the cause of his closing the audience-chamber.

Line 1. When the renowned King sat on the throne, the Usher come into the Court.

Lines 2. The King ordered the curtain to be lifted up, and the army to be permitted to enter the Court.

Line 3, 4, 5. The horse-vanquishing warriors, possessing lion-like strength, and resembling Tus, Godars, the brave Ges, Gurgin, Bezzan, the lion-like Rohan, Shaidus, Zanga of Shahwaran, Farebarz, and Gustaham, and other distinguished men, entered with shoes in their hands.

Lines 6, 7, 8, 9. When they saw (the King), and prostrated themselves before him, then they disclosed their secret (*i. e.*, explained the cause of their interview), saying:—"O King, brave, dignified, exalted, master of the world, and lord of lords! From the time God created the worlds, suspended the firmament, and spread the earth like a carpet, no King like you ever sat on a throne of ivory. It is from you that the Sun and the Crown derive their radiance."

Line 10. "You are the exaltor of the coat of mail, the saddle and the horse; and the bestower of light on the auspicious *Azar Gashasp* (a temple of the Magi in Balkh)".

Line 11. "You are not afraid of labouring hard and are not proud of your wealth. Your labour is directed towards other objects than the attainment of wealth."

Line 12. "All of us warriors are your servants, and live only by the sight of you."

Line 13. "You have consigned all your enemies to the dust: you no longer have cause to fear any one in the world."

Line 14. "In every clime the army and treasure are yours: wherever you set your foot, you subdue that place."

Line 15. "We do not know why your majesty's thoughts have become gloomy in these days."

Line 16. "Yours are the days to enjoy the pleasures of this world, and not to become sorrowful, and fade away."

Lines 17, 18. "If your majesty is angry with us for any thing (said or done) by any of us, and we have committed a fault in giving you pain, tell us, so that we may make your heart glad, and besmear (the offender's) face with blood, and roast his heart on fire."

Line 19. "If you have some secret enemy, tell us, O King of the world."

Lines 20, 21, 22. "All crown-wearers, who have been kings, considered the dignity of their throne and crown to depend upon this, that when they put the helmet of the brave on their heads, they must either cut off the heads (of their enemies), or lose their own heads (in the attempt). Tell us what your secret is, and seek a remedy for it from us."

Kaikhusro's reply to the Nobles of Persia.

Lines 1, 2, 3. The estimable King answered in this wise:—"O law-abiding warriors! I have no fear of any enemy in the world; nor is my treasure scattered in places (*i. e.*, lost); nor am I displeased with the work of the army; nor is there an offender among you."

Line 4. "When I took my father's revenge from the enemy, I adorned the world with justice and faith."

Line 5. "In the world there is not a footstep of ground which has not read the inscription on the stone of my ring (*i. e.*, which has not submitted to my rule)."

Line 6. "You should put your swords into their sheaths (*i. e.*, give up the idea of fighting), and replace the sword with a cup (*i. e.*, indulge in luxuries)."

Lines 7, 8. "Instead of the sound of the bow, play the flute and the harp, accompanied with wine and luxuries; because we have finished what we ought to have done. We have cleared the world of the enemy."

Line 9. "I stood for one week in the presence of God, full of thought and good intention."

Line 10. "I have a desire in my heart, which I ask the Creator of the world (to fulfill)."

Line 11. "I will tell you clearly (what it is), if you will give me a reply and in the reply give me your auspicious counsel."

Lines 12, 13. "You should offer praises before God, and show humility for this success and happiness, in that He has given power (to men) to do good and evil. Praise is due to Him alone Who has shown (us) the way."

Line 14. "After that, you should enjoy yourselves, and purify your souls of evil."

Line 15. "Understand that these perishable heavens pay no regard either to him who is nourished, or to him who nourishes."

Line 16. "They nourish the old and the young alike: it is from them that we find justice as well as oppression."

Line 17. All the warriors came out from the presence of the King with their hearts shattered with grief.

Lines 18, 19. Then the King gave orders to the Usher:—"Sit behind the curtain of the Court, and do not admit any one to my presence, whether he be a stranger, or my relative."

Lines 20. At night he came to the place of worship, and opened his lips before the Just Ruler (*i. e.*, God).

Lines 21, 22, 23. Saying:—"O Thou, Who art higher than Greatness, the Promoter of holiness and righteousness! When I pass away from this temporary abode (*i.e.*, this world), be my guide to heaven, (in such a state) that my heart may not have been wrapped up in (*i. e.*, addicted to) crooked ways, and my soul may have attained the place of men of enlightened minds."

The battle of Alexander's army with the Army of Porus of India; the death of porus by the hand of Alexander; and the placing of Sorag on the throne by Alexander.

Line 1. When Alexander came near Porus, the army of the latter saw the army of the former from a distance.

Line 2. From both sides arose a noise and the dust of battle, and brave knights came out (to engage in combat).

Line 3. They set fire to the horses and naphta, and dispersed the army of Porus.

Line 4. The black naphta became ignited with fire, whereby the army, which was of steel (*i. e.*, clad in steel armour) was set in motion (*i. e.*, fell into disorder).

Line 5. When the elephants saw them running away, they ran with the army from their place with great speed.

Line 6. When their trunks caught fire the drivers were confounded thereby.

Line 7. The whole of the Indian army beat a retreat, as well as the furious elephants with lofty necks.

Line 8. Alexander pursued the army of the enemy like a fierce wind.

Line 9. Insomuch that the colour of the atmosphere became blue : the troops had no place left to fight in.

Line 10. The world-acquirer (*i. e.*, Alexander) accompanied by Turks, halted between two mountains.

Line 11. He sent night-guards to the roads in every direction : he exerted to protect his army from the enemy.

Lines 12, 13. When one end of the crown of the Sun made its appearance, and the world became like white crystal ; the sound of the trumpet was heard as also the sound of the flute, the horn-pipe, and the brazen drum.

Line 14. The troops made ready their shields, and raised their spears as high as the clouds.

Line 15. Alexander came between both ranks (of the armies) with a Turkish sword in his hand.

Lines 16, 17, 18. He sent a horseman to Porus, so that, he may call out to him and tell him from a distance :— "Alexander has come in front of the army, and seeks the road for a sight of you (*i. e.*, wants to see you). He wishes to say something, and to hear what you may say. If you be just, he will agree to what you say."

Line 19. When Porus of India heard this from him, he advanced, and quickly came from the centre to the front of the troops.

Line 20. Alexander said to him :—" O man of renown ! Both the armies have become fatigued by the battle.

Line 21. " Wild and rapacious animals are devouring the brains of men (*i. e.*, of those killed in battle), and the shoes of horses have to go over bones (*i. e.*, the bones of the slain are strewed in very large numbers).

Line 22. "We two are both brave and robust, and are two warriors possessed of eloquence and brains (*i.e.*, reason).

Line 23. "Why should the armies be killed, if they can go back alive from the battle-field?

Line 24. "We should gird up our loins, and engage in single combat, if it is our desire to conquer a country.

Line 25. "When one of us proves victorious, the army and the crown and throne will be left to him."

Line 26. When Porus heard these words from the Turk (*i.e.*, Alexander), he gladly agreed to enter into a combat with him.

Line 27. He found his body possessed of lion-like strength, and a dragon-like horse under him.

Line 28. Alexander was on his horse (erect) like a pen, well-armed, nimble, and with a fierce horse (under him).

Line 29. He said to him (Porus) :—"This is the (right) way and plan, that we should fight each other without the troops."

Line 30. They both took swords in their hands, and for a while went about between the two ranks.

Lines 31, 32. When Alexander saw the body of that furious elephant (*i. e.*, Porus), with a mountain (*i. e.*, a big horse) under him, and a dragon (*i.e.*, a sword) in his hand, he was filled dismay at (the idea of) fighting with him: he became sorrowful, and despaired of his life and body.

Line 33. He went about with him in the battle-field: a noise arose from behind the troops.

Line 34. The heart of Porus was filled with pain at that noise, which attracted his heart, eyes, and ears in that direction.

Line 35. Alexander came out of the dust-cloud like the wind: he struck a sharp sword on that valiant man.

Line 36. He cut through his arm, head, and neck: his (*i. e.*, Porus') body fell from above (the horse) into the dust.

Line 37. The head of the Turkish army went up to the Sky (*i. e.*, was elated with pride and joy), and the warriors set out forthwith.

Line 38. A drum of theirs (*i. e.*, of the Turks) was made of the skin of a lion, the sound of which used to go above the clouds.

Line 39. The sound of a trumpet and a drum was heard: the ground became of iron (with the shoes of horses), and the atmosphere became ebony (*i. e*, black with dust).

Line 40 Thereupon the Hindu warriors having the same (distinguishing) mark, began to fight furiously.

Lines 41, 42. A noise (*i. e.*, a voice) was heard from the jungle, saying:—" O righteous men, who are the treasure of the kingdom of India! The head of the Indian Porus is in the dust, and his elephant-like body is rent in pieces.

Line 43. " What have you to fight for now and why this sword-fight, and so much delay (*i. e.*, prolonged battle) ?

Line 44. " Alexander is to you the same as Porus (was) : you must now seek for strife and happiness from him (*i. e.*, you must obey his orders)."

Line 45. The warriors of India went away, and agreed to the above course.

Line 46. They saw the head of Porus besmeared with blood and dust ; his body totally rent with a sword.

Line 47. A groan, with lamentations, was heard from the troops, and they threw down their weapons of warfare.

Line 48. Full of pain (*i. e.*, grief) they went before the *Kaisar* (*i. e.*, Alexander) : they went weeping and with dust on their heads.

Line 49. Alexander gave them back their heavy weapons and promised them everything conducing to their welfare.

Line 50. Saying:—" If the Indian Porus has died, you should not consign your hearts to sorrow.

Line 51. " I will bestow greater favours upon you (than Porus did), and will dispel all grief and fear from your hearts.

Line 52. " I will bestow all his treasures (on you) : his efforts (*i. e.*, the treasures which his efforts have collected) are unlawful to my army.

Line 53. " I will make all the Hindus wealthy, and will endeavour to make them possessors of good fortune and a crown."

Line 54. From there he proceeded to the throne of Porus, full of grief and mourning (for Porus), and of joy and mirth (at his own success).

Line 55. This is the way of this transitory abode, that you (O reader) will not remain in it for ever.

Line 56. Whatever you have use on yourself and do not hoard it : when you have to toil, then what is the use of keeping it for any one else ?

Line 57. The *Kaisar* (*i. e.*, Alexander) was on the throne (of Porus) for two months : he bestowed the whole of his (*i. e.*, Porus's) treasure on the army.

Lines 58, 59. He gave the throne to a man of noble birth, whose name was Sorag, and who was a distinguished warrior of India ; and said to him :—" Never hoard up *dinars* (*i. e.*, money).

Lines 60, 61. " Whatever comes to you bestow it (on others), or use it on yourself : do not pride yourself on this transient crown and throne, because it is sometimes possessed by Alexander, and sometimes by Porus. Sometimes there is anger, and sometimes joy and mirth."

Line 62. He bestowed *dirams* and *dinars* on his (Porus's) army, and adorned (*i. e.*, put in order) his country.

———

ODES SELECTED FROM DIWAN HAFIZ.

LIFE OF THE AUTHOR,

Khawja Shams-ud-din Mahomed was the most elegant lyric poet of Persia. He was born at Shiraz in the beginning of the fourteenth century. He was of a poetic turn of mind, and his language has been styled among the Mahomedan "*Lisan-ul-Ghaib*," or the language of mystery. His poetical name was Hafiz. The poems he wrote were mostly *Ghazals* or odes. He died in 1389 A. D., or 791 A. H., at Shiraz; and after his death a collection of 569 of his odes was made by Syad Kasim Anwar, entitled Diwan Hafiz. His odes are free from any mean or abject spirit, but are simple and dignified. A few of his poems may be understood in a literal sense, but in general they are figurative, and allude to the Sufi doctrines. He was so fond of metaphors that many of his zealous admirers have composed a dictionary of words in the language of the Sufis, in which figurative meanings are given to a great many words.

ODE I.

METRE.

The metre of this ode is *Ramal Musamman Makhbun Mahzuf* and runs as follows :—

Fa'ilatun Fa'ilatun Fa'ilatun Fa'ilun.

Line 1. The freshness of the period of youth again belongs to the garden : the glad tidings of the rose have reached the sweet-voiced nightingale.

EXPLANATION. *Shabab* (youth) refers to spring, and, *Bostan* (garden) to the being of the holy traveller. *Gul* (rose) means the true Beloved, *i.e.*, God, and *Bulbul* (nightingale) means the true lover, *i.e.*, one who gave up the illusory love for women, and became the lover of God. The meaning is that the period of spring has arrived for the holy traveller, who is now in a state of *Bust* (expansion) in which he speaks of Divine mysteries. Also that the glad tidings of the True Beloved have reached the true lover.

Line 2. O breeze ! If you again visit the youths of the flower- garden, convey the respects from me to the cypress, the rose and the sweet basil.

EXPLANATION. *Saba* (breeze) signifies the spiritual teacher: *Jawanan-i-chaman* (youths of the flower-garden) signify those who have gained access to the Court of God, *i. e.*, the Spiritual leaders. The cypress, the rose, and the basil also refer to those who have obtained access to the Court of God. The spiritual teacher is requested to convey the poet's respects to the Holy personages when he holds spiritual communion with them.

Line 3. O Thou ! Who hast taken up the bat of the pure ambergris to the Moon : send me not away, who am already bewildered, in a distracted state of mind.

EXPLANATION. *Mah* (moon) means the Light of Divine knowledge: *Chougan* (bat) signifies a ringlet, whose tangled curls are likened to the intricacies in which Divine knowledge is concealed. The meaning is that the Light of Divine knowledge has been concealed in intricacies and subtleties which bewilder the seeker of it. The poet's prayer is that the veil of intricacies may be removed, and he may be allowed a glimpse of Divine knowledge.

Line 4. I am afraid of that class of people who laugh at dreg-drinkers (of the wine of the love for God) : they will spend their faith for the tavern (of the wine of Divine love).

EXPLANATION. *Durd kash* (dreg-drinker) means a true lover. The meaning is that those who scoff at true lovers will in the end become captivated by the same love, and will have to give up their outward forms of religion in order to attain to it. The reference is to a verse in the Koran which means that any one who criticises an act of another will himself fall into that very act before his death.

Line 5. Be a friend of Godly men : for in the ark of Noah there is one made of dust, who does not care for the Deluge.

EXPLANATION. *Mardan-i-Khuda* (Godly men) refers to spiritual teachers. *Kishti-i-Nuh* (the ark of Noah) signifies this world. *Khaki* (one made of dust) refers either to the Prophet or to a spiritual teacher. *Tufan* (Deluge) signifies the deluge of calamities in which this world is immersed. The meaning is that one should be the associate of the Prophet or a spiritual teacher, for it is they alone who can protect one from the troubles of this world.

Line 6. Go out of the sphere of the Sky (*i. e.*, renounce this world), and do not ask for bread in it : for the black cup (*i. e.*, the Sky) in the end kills its guest.

EXPLANATION. That is, renounce this world, and do not seek for rest in it but become a lover of God ; for the heavens kill those who are fond of the world.

Line 7. If the wine-selling magian child displays such splendour, I will make my eye-lashes the sweeper of the door of the wine-tavern.

EXPLANATION. *Mugh-bacha* (magian child) may signify either the *Khalifa*, who gives the wine of spirituality to the lovers of God, or it may mean the manifestation of Divine glories. He is called the wine-seller, because a view of Divine glories makes the beholder enraptured. *Mai khana* (wine-tavern) signifies love for God. The meaning is two-fold :

(1) If the *Khalifa*, who gives the wine of spirituality, displays such splendour, I will make my eye-lashes the sweeper of the door of his dwelling.

(2) If the Divine glories show themselves in their splendour, I will make my eye-lashes the sweeper of the door of true love, *i.e.*, I will remove the obstacles that lie in the way of true love.

Line 8. If you be enamoured of the sphere of possibilities (*i. e.*, this world), you will not become acquainted with one iota of the mysteries of existence.

Line 9. He whose last sleeping-place consists of two handfuls of dust, say to him :—" What need have you to raise your palace as high as the skies ?"

Line 10. O my Moon of Canaan ! The throne of Egypt belongs to you : it is now the time when you should bid adieu to this prison.

EXPLANATION. *Mah-i-kan'an* (Moon of Canaan) signifies the poet's heart which is as much an object of love as Joseph of Canaan was on account of his beauty. *Masnad-i-Misr* (the throne of Egypt) signifies love for God. *Zindan* (prison) means the people of the world, the inhabitants of which are fond of illusory love. The poet in this line addresses his heart and says that as it has become the dwelling of Divine love, it is time for it to leave this world, *i.e.*, the company of its inhabitants, who have given themselves up to love for women.

Line 11. I do not know what mysteries Thou hast (concealed) in Thy ringlets, that Thou hast dishevelled the musk-diffusing side-locks.

EXPLANATION. *Zulf* (ringlet) signifies the attraction and pleasures of Divine love. *Gesu* (side-lock) may mean either the mind or intricacies and subleties. The meaning is two-fold :

(1) The poet is at a loss to find what charm God has conealed in the pleasures of Divine love, that it has taken away the peace of his mind.

(2) The poet does not know what mysteries there are in Divine love, that God has cancealed it in so many intricacies and subleties.

Line 12. The land of freedom and the corner of contentment are a treasure which a King cannot attain to by means of the sword.

Line 13. O Hafiz ! Drink wine and be profligate : be happy, but do not make the Koran a snare of deception like others.

EXPLANATION. *Mai* (wine) means Divine love, and *Rindi* (profligacy) means the concealment of mysteries. The line means :—" O Hafiz ! Be a lover of God, and conceal mysteries : grieve no one, and be not grieved by any one, but, like wordly people, do not make the Koran an excuse for deceiving people."

ODE II.

METRE.

The metre of this ode is *Ramal Musaddas Mahzuf* and runs thus :

Fa'ilatun Fa'ilatun Fa'ilun.

Line 1. O cupbearer ! Arise (*i. e.*, be attentive to me), and give me the cup: drive away from me the woes of this world.

EXPLANATION. *Saki* (cup-bearer) stands for spiritual teacher, and *Jam* (cup) means the cup of the wine of Divine knowledge. The poet asks his spiritual teacher to give him the cup of the wine of Divine knowledge, and thereby free him from the troubles of this world.

Line 2. Place the cup of wine in my palm, so that I may put-off this darwesh habit of blue color from my head.

EXPLANATION. *Saghir-a-mai* (cup of wine) signifies either the message of death whch is conveyed to the people of God, or Divine love, and *Kaf* (palm) means the heart. *Dalk-i-arzak fam* (darwesh habit of blue color), means either the elemental body, or self-egotism. The meaning is two-fold :

(1) The poet asks God to send him the message of death, so that his soul may escape from this elemental body and reach its object (*i. e.*, God).

(2) The poet asks that Divine love be ingrained in his heart, so that he may be enabled to give up self-egotism.

Line 3. Although in the opinion of the (worldly) wise, it is a disgrace (to be lost in Divine love) we do not desire (wordly) fame or name.

Line 4. Give wine. How long will the passions of evil tendency remain in a disgraceful state by reason of this wind of vanity ?

EXPLANATION. *Badah* (wine) means the wine of Divine love. The poet asks for Divine love, so that he may get rid of wordly passions and pride.

Line 5. The smoke of the sigh of my burning breast has produced its effects on the immature ones depressed in spirit.

EXPLANATION. That is, the smoke of the sigh of my breast which is burning with Divine love, has affected wordly people, who are immature, because they know nothing of Divine love, and are depressed in spirit on account of the cares and anxieties of this world, or on account of wordly lusts.

Line 6. Among the high anh the low, I do not see any one acquainted with the secrets of my enamoured heart.

Line 7. My heart is glad (*i.e.*, enamoured) of that Beloved (*i. e.*, God), who at once took away the peace of my mind.

Line 8. He who saw that Cypress of silvery body (*i. e.*, God, the truly Beloved), will never (wish to) see any other cypress in the flower-garden.

EXPLANATION. This line may either be taken in the meaning indicated above, or the cypress may signify a worldly sweatheart, and the flower-garden the world.

Line 9. You will have to pass away from this world ; do not be grieved (at this) : eat and drink merrily, and pass your days happily.

Line 10. O Hafiz ! Be patient day and night in your troubles (in fighting with your passions): eventually you will some day achieve your object.

ODE III.

METRE.

The metre of this ode is *Ramal Musamman Mahzuf* or *Maksur*, and runs thus :—

Fa'ilatun, Fa'ilatun, Fa'ilatun, Fa'ilat.

Line 1. The outward-worshipping ascetic is not acquainted with the particulars about me : whatever he may say regarding me should not be the cause of annoyance.

EXPLANATION. An outward-worshipping ascetic is one who merely looks to outward forms, and does not understand the reality; whereas a true lover of God does not confine himself to outward forms. The poet therefore says that a true lover of God should not take offence at the criticisms of an outward-worshipping ascetic.

Line 2. In this Path (of love), whatever befalls the holy traveller is to his advantage: O my heart! no one loses his road on the straight Highway (leading to God.)

EXPLANATION. There are four stages which the holy traveller has to pass on his way to God, *viz. Shariat* (Muhammadan law), *Tarikat* (Path), *Hakikat* (Truth), and *Ma'rafat* (Divine knowledge). *Sirát* is the name of a bridge over which people will have to pass on the Day of Judgment in order to get to heaven. It is finer than a hair, and sharper than a sword. The Path leading to God is called *Sirát* because it is as difficult to tread as it is to cross the said bridge. The poet means that one should not be daunted by the difficulties which he encounters on the path leading to God.

Line 3. In order to see how the game goes, I will move on my Pawn: the chess-board of profligates has no room for the King.

EXPLANATION. *Baizak* (Pawn) stands for humble efforts, and *Shah* (King) signifies pride. *Rindan* (Profligates) signifies lovers of God. The meaning is that we will go on making humble efforts and try our luck, for pride is of no avail to the lovers of God.

Line 4. O God! what kind of indifference is this, and what kind of just Ruler have we, that we have all these hidden wounds, (*i.e.*, cravings of the heart), and the power to sigh is not given to us?

Line 5. What is this lofty roof (*i. e.*, the Sky), smooth and having many pictures? No wise man of the world is acquainted with this mystery (*i. e.*, is able to solve it).

Line 6. It would appear that our head accountant does not know accounts, for in this Royal signature, there is no trace of *Hasbitan-lil-lah.*

EXPLANATION. *Sahib-i-Diwan* (head accountant) signifies the Beloved. *Tughra* (Royal signature) implies love-play. *Hasbitan-lil-lah* literally means for the sake of God, *i. e.*, some thing given for the sake of God, or favour shown. The meaning is that it is customary with superiors to show some favour to their inferiors at the time of taking accounts, but our Beloved does not show any indulgence to his lovers in this love-play.

Line 7. Whoever wishes (to come), say (to him) "Come," and whoever wishes (to leave), say (to him) "Go." In this Court there is no hindrance, and no chamberlain or door-keeper.

EXPLANATION. The meaning is that every one is at liberty to become a lover of God.

Line 8. Whatever (unfitness) there is, is owing to our disproportioned and ungainly form: otherwise, Thy robe of honour is not too short for any one's stature.

Line 9. It is the business of the sincere to go to the door of the wine-tavern: boasters have no admission to the street of the wine-sellers.

EXPLANATION. *Maikhana* (wine tavern) signifies true love, and *Yakrangan* (sincere) signifies true lovers. *Khud faroshan* (boasters) implies outward worshippers. *Mai faroshan* (wine-sellers) signifies spiritual teachers. The meaning is that only true lovers can aspire to reach the door of true love, and outward worshippers have no access to spiritual teachers.

Line 10. I am the servant of the old man of the tavern, whose favour is constant; otherwise, the favour of the (worldly) Sheikh and the ascetic is shown sometimes, and sometimes not.

EXPLANATION. *Pir-i-kharabat* (the old man of the tavern) signifies a perfect spiritual guide. The poet says that he is the servant of the perfect spiritual guide, whose favour is unfailing, whereas the worldly leaders of religion are fickle.

Line 11. If Hafiz does not sit on the throne of honour, it is owing to his highmindedness: the dreg-drinking lover (of the wine of God's love) is not a slave to wealth and position.

ODE IV.

METRE.

The metre of this ode is *Ramal Mussamman Makhbun Maksur*, and runs as follows:—

Fa'ilatun Fa'ilatun Fa'ilatun Fa'ilat.

Line 1. Last night I saw that the angels were knocking at the door of the wine-tavern: they were kneading the clay of Adam and moulding it into the shape of a cup.

EXPLANATION. *Dosh* (last night) means meditation. *Maikhana* (wine-tavern) means the Divine world, where the lovers of God are treated with wine of Divine knowledge. *Paimana* (cup) means the cup of Divine love. The poet says that he saw, in the course of his meditation, that angels were preparing the form of Adam and filling it with the wine of God's love.

Line 2. The inhabitants of the sacred fold of the mysteries of angelic abstinence, drank intoxicating wine with me, a mere traveller.

EXPLANATION. The whole of the first hemistich signifies (*a*) angels and (*b*) spritual teachers. *Rahnashin* (traveller) means a traveller of the Path leading to God. *Badah-i-Mustana* (intoxicating wine) means the wine of Divine love, which throws one into an ecstatic state. The meaning is that although the poet was a mere traveller on the Path of *Tarikat*, yet the angels or the spiritual teacher honoured him with their company and drank wine with him like familiar friends.

Line 3. God be thanked that peace has been established between me and it (*i. e.*, my animal nature): the *Houris*, (*i. e.*, my angelic nature), dancing (through joy), quaffed the cup of thankfulness.

EXPLANATION. The poet represents his angelic nature as thanking God that the war between him and his animal nature has ceased, that is, he has brought his animal nature under control.

Line 4. Excuse (O reader) the wrangles between the seventy-two sects; when they knew not the truth, they concocted (different) stories.

EXPLANATION Among Muhammadans there are seventy-three sects, of whom only one, that of *Sunot wo jama't*, is considered to be true, all the rest being regarded as false.

Line 5. The heaven could not bear the burden of deposit, (*i. e.*, Divine knowledge) : the dice of fortune-telling was cast in my name, who am enraptured (with Divine love).

EXPLANATION. *Amanat* (deposit) has reference to the deposit of Divine knowledge, or according to some, the power of distinguishing between good and evil, and the responsibility for evil deeds, which, the Koran says, God offered to the heavens, and the mountains, but they refused to accept the offer, while man, who was ignorant and a tyrant to himself, foolishly accepted it.

Line 6. The point (*i. e.*, subtlety) of love (of God) has made the heart of hermits restless, in the manner that a mole does, which has been placed on the cheek of the beloved one.

Line 7. How can we help going astray while having a hundred heaps of conceit (in us), when Adam, who was made of clay, was robbed (*i. e.*, led astray) with a single grain of wheat ?

EXPLANATION. This refers to Adam's fall from Paradise. According to Mohamedan tradition, Adam was tempted by Satan to partake of a grain of wheat in disobedience to the commands of God, in consequence of which he was turned out of Paradise.

Line 8. That is not fire at whose flame the candle laughs : that is fire which is set to the harvest (*i.* e., body) of the Moth.

EXPLANATION. The fire in the second hemistich means the fire of the love of God, and Moth signifies a true lover. The meaning is that the fire by whose flame the candle burns, or over whose flame the candle laughs in derision, is not the real fire. The true fire is that which burns the hearts of true lovers with Divine love.

Line 9. From the time when the the tress-tips of the brides of speech (*i. e.*, poetry) have been combed, no one has like Hafiz, lifted the veil from off the face of imagination.

EXPLANATION. That is, since the time when the art of poetry began no one has written such imaginative poetry as Hafiz.

ODE V.

METRE.

The metre of this ode is *Mujtas Musamman Makhbun Mush'at Maksur*, and runs as follows :—

Mufa'ilun Fa'ilatun Mufa'ilun Fa'ilan or Fa'ilat.]

Line 1. The good tidings have arrived that the days of grief will not last (*i e.*, will come to an end) : just as that (*i.e.*, the time of happiness) came to an end, this too (*i.e.*, the time of grief) will not last.

Line 2. Although I have become despicable in the eyes of the Beloved, yet my rival (*i.e.*, my animal nature) too will not continue to be honoured, as at present.

Line 3. As the door-keeper strikes every one with the sword, no one can take up his abode in the enclosure of the Sacred Place.

EXPLANATION. *Pardadar* (door-keeper) signifies sensual desires, and *Haram* (Sacred Place) means Divine knowledge. The meaning is that so long as sensual desires have the mastery over man, he cannot attain to Divine knowledge.

Line 4. O wealthy man! Secure the heart of the beggar who comes to you, because the store-house of gold and the treasure of *dirams* will not last (for ever).

EXPLANATION. *Tawangar* (wealthy man) may be taken, either in its literal sense, or to signify a spiritual teacher, rich with the treasures of Divine knowledge. *Darwesh* (beggar) may mean either a holy sage, who offers words of good advice to a wealthy man, or a seeker after Divine knowledge.

Line 5. O candle ! Be thankful for the companionship of the Moth, because this state of affairs will not last till the morning.

EXPLANATION. *Shama'* (candle) may stand for (*a*) masters of wealth, (*b*) man's existence, or (*c*) a spiritual teacher. *Parwana* (moth) may signify (*a*) dependents, (*b*) the limbs, or (*c*) disciples. *Subehdam* (morning) signifies the morning of the Day of Judgment.

Line 6. The angel of the invisible world gave me the glad tidings that, at the door of His generosity, no one will remain afflicted.

Line 7. On this Chrysolite tent (*i.e.*, the Sky), it is written in (letters of) gold that nothing will last except the good deeds of generous men.

Line 8. It is said that the song of Jamshed's festive assemblies was :—" Bring the cup of wine as Jamshed will not live for ever."

Line 9. What room is there for thanksgiving or complaint for good or evil destiny, for no one will for ever remain the victim of grief.

Line 10. O Hafiz ! Don't despair of the kindness of your Beloved, for the traces of wrath and the marks of oppression will not remain (for ever).

ODE VI.

The metre of this ode is the same as that of ode I.

Line 1. Glad tidings, O my heart, that one of Jesus-like breath is coming: from whose sweet breaths the smell of kindness comes.

EXPLANATION. *Masih* literally means The Anointed, The Messiah. It was customary among the sons of Israel to rub oil on the forehead of prophets, and for this reason the word *Masih* became the title of Christ. The personage (*Masiha nafas*) here alluded to is a perfect spiritual teacher.

Line 2. Do not lament or complain of grief and trouble, because last night (*i.e*, in meditation) I struck an omen, and (found that) a redresser of grievances (*i.e.*, a spiritual teacher) was coming.

Line 3. By the fire of the valley of the right hand (of Sinai), I alone am not joyful: Moses (too) is coming there in the hope of getting a spark of fire.

EXPLANATION. *Wadi-i-aiman* (valley of the right hand) refers to the wilderness through which Moses led the children of Israel, and where he, in search of fire, suddenly beheld fire burning in a green bush, whence a voice issued to him. Here it means internal Light by which a man can get a peep into spiritual things. *Kubs* (spark of fire) also refers to the same Light. The meaning is that it is not the poet alone who is glad of possessing this Light, but men like Moses have also sought for it.

Line 4. There is no one who has not some business in Thy street: every one comes here in the hope of (fulfilment of) some desire.

EXPLANATION. The addressee here is either a spiritual teacher or God.

Line 5. No one has known where the intended halting place (*i.e.*, place of destination) is: only this much is known that the clang of bells is being heard.

EXPLANATION. That is, no one has been able to probe into Divine mysteries. All that the seekers seem to know is the direction in which they have to proceed.

Line 6. Give (me) one draught (of the wine of Divine love), because in the wine-tavern of the masters of generosity, no friend (*i.e.*, applicant) comes without a request.

EXPLANATION. The addressee in this line is the Spiritual teacher.

Line 7. Do not ask anything about the nightingale of this garden; because I hear (only) cries which proceed from a cage.

EXPLANATION. Nightingale refers to the soul; garden signifies the holy traveller's existence, and cage means the body. The poet says that he is totally ignorant of particulars regarding the soul, except its existence. All he knows is that it is confined in the body.

Line 8. If the friend (*i.e.*, Spiritual teacher) has any idea of asking after the health of one sick with grief (*i.e.*, God's love), say to him :—" Come at once, for there is still some breath in him." (That is, he is not as yet wholly overpowered with animal passions).

Line 9. O friends! The Beloved (*i. e.*, the predominance of Divine love) is bent upon making a prey of the heart of Háfiz: a Royal Falcon is coming to make a prey of a fly.

ODE VII.

The metre of this ode is the same as that of ode I.

Line 1. What tumult is this that I see in the age of the Moon (or in the Vicissitudes of Time)? I see the whole world full of strife and mischief.

EXPLANATION. *Daur-i-kamar* (age of the Moon) may mean the Vicissitudes of Time, which changes swiftly like the motion of the Moon. The age of the Moon is the last of the seven ages of the world, each age being composed of 7,000 years. The other 6 ages were those of:—(1) Mercury, (2) Venus, (3) Mars, (4) Jupiter, (5) Saturn and (6) The Sun.

Line 2 Every one demands from Time the days of prospe-ity: the difficulty is that every day I see a worse state of things.

Line 3. For fools, there is sherbet wholly made of rosewater and sugar: I see that the food of the wise is entirely made up of the liver's blood.

Line 4. The Arab horse is lying galled under the pack-saddle: on the neck of the ass, I see everywhere a golden collar.

EXPLANATION. "Arab horse" refers to wise men, and "ass" signifies fools. The meaning is that in this age, while wise men are in affiiction, fools are everywhere well off.

Line 5. Daughters are entirely at war and strife with mothers: I see that sons are wholly inimical to their fathers.

Line 6. A brother has no pity for his brother: nor do I see that a father has any affection for his son.

Line 7. O master (*i. e.* reader)! Listen to the advice of Hafiz. Go and perform good deeds: for I look upon this advice as better than pearls and jewels (or, according to another reading, treasure of jewels).

ODE VIII.

This and the next ode have been written in praise of the King of the time, but according to some, they are addressed to the Spiritual teacher.

METRE.

The metre of this ode is *Ramal* Mussammat Mahzuf, and runs thus:—

Fa'latun Fa'*latun* Fa'*latun* Fa'*ilun*.

Line 1. O you! The robe of sovereignty fits exactly on your form: the beauty of the crown and the signet are due to

your exalted lineage (or, according to another reading of the second hemistich, the royal crown owes its resplendence to your incomparable jewel).

Line 2. Your moon-like cheek, by means of the royal cap, every moment makes the sun of victory appear.

EXPLANATION. That is, in whichever direction you turn your face, victory and success shine on it there.

Line 3. Wherever the Humà of your canopy, which touches the Sky, casts its shadow, that place becomes the abode of the bird of good fortune.

NOTE. For *Huma*, see Explanation to line 9 at page 3.

Line 4. Your wise heart, notwithstanding thousands of differences, never failed to grasp a single point out of the rules of the *Shara'* (*i. e.*, Muhammadan Law) and philosophy.

Line 5. The water of life drops from the beak of eloquence of your sweet-voiced parrot, that is, your sugar-devouring pen.

Line 6. Although the Sun of the Sky is the eye and the lamp of the world, the bestower of light to his eye is the dust of your foot.

Line 7. That which Alexander wished for, and Time did not give to him, was a draught of sweet water from your life-increasing cup.

Line 8. Want does not require representation in the sacred precincts of your dignity: the secret of no one is hidden from your bright judgment.

Line 9. O King! In the hope of your life-giving, sin-effacing pardon, Hafiz with his old head leads a youthful life (*i. e.* a life free from anxiety and care).

ODE IX.

METRE.

The metre of this ode is *Muzare' Musamman Akhr ab*, and runs as follows :—

Mufulo Fa'latun Mufu'lo Fa'*ilatun*.

Line 1. O you! The resplendence of royalty shines in your face: a hundred Divine mysteries are hidden in your meditations.

Line 2. Your pen—may God bless it—has, from a single drop of ink, opened a hundred fountains of the water of life in religion and the world (or, according to another reading, in the world of mind).

EXPLANATION. That is, the King, with a stroke of his pen, has conferred innumerable benefits, both spiritual and temporal, on the people.

Line 3. On the devil, (*i. e.*, the king's enemy), the light of the *Ism-i-azam* does not shine : the country and the seal ring are yours ; order whatever you desire.

EXPLANATION. *Ism-i-azam* means the most sacred of the names of God, which was inscribed on Solomon's ring, and by which he brought genii under subjection. The meaning is that the light of God's name cannot shine on the king's enemy.

Line 4. Whoever entertains any doubt with regard to Solomon's (*i. e.*, the King's) dignity, the bird and the fish will laugh at his wisdom and knowledge.

Line 5. The sword (*i. e.*, the King's sword), to which the Sky gave lustre out of its bounty, will alone conquer the world without the aid of an army.

Line 6. If a flash of your sword falls on the quarry and mine, it will give the red-faced ruby the colour of withered grass (*i. e.* yellow colour).

EXPLANATION. That is, by seeing a flash of the King's sword, the red ruby will turn yellow through fear.

Line 7. If you inquire about our condition from the morning breeze, I know that your heart will feel pity for the wailings of the night-sitters (*i. e.*, worshippers of God).

Line 8. O cup-bearer ! Fetch water from the fountain of the tavern, so that we may wash off the pride of the monastery (*i. e.*, devotional merits) from our ragged garment.

EXPLANATION. *Saki* (cup-bearer) stands for the spiritual teacher, *Chashma-i-kharabat* (fountain of the tavern) signifies the fountain of Divine knowledge : *Ujb-i-Khankah* (pride of the monastery) refers to the pride felt at the observance of the outward forms and ceremonies of religion. The poet asks his spiritual teacher to give him a cup of the wine of Divine knowledge, so that he may be freed from the observance of the outward forms and ceremonies of religion.

Line 9. Although the Falcon sometimes places a cap on its head, still only the birds of Caucasus know the principles of sovereignty.

EXPLANATION. The cap here referred to is the leather cap usually placed on the head of the Falcon. The meaning is that one does not become a sovereign merely by placing a cap on his head, and that the qualities necessary to become a sovereign are known only to the birds of Caucasus.

Line 10. From the time the institution of sovereignty has prevailed in Adam's household, no one like you has understood this science (of sovereignty) in the manner in which it should be (understood).

Line 11. Your pen admirably writes the life-increasing amulet for the friend, and the life-diminishing charm for the enemy.

Line 12. O King ! A lifetime has passed since my cup has been empty of wine : this is the claim of your servant (*i. e.*, myself) and this (can be corroborated by) the testimony of the Police-officer.

Line 13. O you! Your elements (*i. e.*, your elemental body) have been created out of the alchemy of honour (*i. e.*, you are of respectable lineage): O you! Your fortune is safe from the calamity of ruin.

Line 14. When the lightning of diobedience struck the chosen Adam, how can pretensions to sinlessness become us?

EXPLANATION. *Safi ullah* (chosen of Good) was the title of Adam.

Line 15. O Shelter of created beings! O bestower of gifts! show kindness to the helpless darwesh on whom calamities have fallen.

Line 16. Since the time when you, of angelic qualities have been (in the world), oppression has not proceeded from the heavens: since the time when you, shelter of the world, have existed, tyranny has disappeared from the world.

Line 17. O Hafiz! When your friend (i. e, the King) remembers you occasionally, do not express grief at your destiny: come back in a pardon-seeking spirit.

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THE QUATRAINS OF UMAR KHAYAM.

LIFE OF THE AUTHOR.

The name of this poet was Ghaias-ud-din Abul Fatteh Umar, and he acquired the poetical name of Khayam (tent-maker) because he was originally a tent-maker. He was born about the middle of the fifth century of the Hijrat. He is held to be one of the most remarkable of Persian poets. The freedom of his religious opinion gave great offence to the priests, but his works are, nevertheless, highly esteemed by general readers. Nizam-ul-mulk, minister of Alp Arsalan and Malik Shah, while studying in his youth under the great Sunni Doctor, Imam Muafik of Naishapur, formed a close friendship with two of his fellow-pupils, Umar Khayam and Hassan Sabbah. The three friends made a vow that whichever of them first attained wealth and power should share his fortune with the others. When Nizam-ul-mulk became minister to Alp Arsalan, he was true to his word and gave Hassan a place at court. Hassan intrigued against him, and tried to ruin him: but having failed in his attempt, he retired from court and in the end brought about the assassination of Nizam-ul-mulk. Umar Khayam was the most learned man of his age, and thorough master of the Greek sciences. He died at Naishapur in 517 A. H. or 1123 A. D.

I.

No one has access behind the veil of (Divine) mysteries: the mind of no one is acquainted with this enigma (or, according to another reading, no one is acquainted with this enigma of life, *i.e.*, of Divine knowledge). There is no resting-place except in the bosom of the earth (*i.e.*, the tomb). Alas! even this story is not a short one (*i.e.*, it needs much elucidation in order to be understood).

II.

The secrets of the world as they are in our record (*i.e.*, the record of Divine knowledge), cannot be mentioned (*i.e.*, disclosed), because the mention of them would be a calamity on our heads. When there is no worthy person among these ignorant people (*i.e.*, outward worshippers), we cannot let out what is in our minds.

III.

When any grief besets your heart, or the affairs of your own business become intricate for you; you should ask about the particulars of another's mind, so that you may be restored to perfect peace of mind (*i.e.*, by learning that no one is without sorrow).

IV.

Why is there all this sorrow for worldly goods, and reluctance to quit the world? Have you ever seen any one who lived for ever? This one breath which has been borrowed in your body: with a borrowed article we must live in a temporary fashion (*i. e.*, we must not become too much attached to worldly things).

V.

The mind has understood the secret of existence, as it should be understood: even in Death it recognized Divine mysteries. To-day (*i. e.*, in this world,) when you are in life, you have understood nothing: to-morrow (*i. e.*, in the next world), when you have passed out of life, then what will you comprehend?

VI.

Be vigilant, for the times are boisterous: do not sit void of care, for the sword of (the Vicissitudes of) Time is sharp If Time puts the confection of almonds (*i. e.*, worldly happiness) on your palate, never swallow it because there is poison (*i. e.*, grief) mixed in it.

VII.

I was asleep; a wise man told me that sleep (*i. e.*, idleness) never caused any one's flower of happiness to blossom: why do you commit a deed which is mated with death? Get up, for (one day) you will have to sleep (for ever) in the dust.

VIII.

Do not long for happiness, for (after all) the outcome of life is a breath: every particle (of earth) is of the dust of personages like Kaikobad and Jam. The state of the world and the nature of this life are a dream, and a delusion, and a deception, and a snare.

XI

This dilapidated inn, which is styled the world, is the resting-place of the piebald horse of the morning and evening. This is a festive assembly, which has survived a hundred Jamsheds (*i. e.*, Jamshed-like personages): it is a palace, which is the resting-place of a hundred Bahrams (*i.e.*, Bahram-like personages).

X.

O God! Thou art gracious, and Thy graciousness is a great boon: then why is the sinner outside the garden of Iram (*i. e.*, out of the pale of Thy forgiveness)? If Thou showest mercy on me by reason of my obedience, then it is not Grace: if Thou forgivest me in a state of sinfulness, then it is Grace.

XI.

That class of people, who have reached a dignified (worldly) position, have at last departed in a helpless state: and that group of persons who have trodden the path of dignity (*i. e.*, Divine knowledge), also uttered cries of self-helplessness at the time of their death.

XII.

When the apprehension of my sins crosses my mind, then owing to the fire of my breast (*i.e.* of remorse), the water (of tears shed in repentance) rises above my head. But the case is always this, that when a servant expresses contrition, the master, out of kindness, gives up all idea of (*i.e.*, forgives) them (*i. e.*, his faults).

XIII.

Every breath of your life that passes away: do not let it pass except in happiness. Beware, for the capital of this world's country (*i. e.*, the world) is life: it will pass in whatever way you spend it (*i. e.*, it is left to your option whether you spend it in happiness or sorrow.)

XIV.

I have wasted an age in the hope that my days may be made happy by Time: I am afraid lest Time may not give me leisure enough to obtain my due (*i. e.*, happiness) from Time.

XV.

Those who strung the pearls of Divine knowledge by means of thought, (*i. e.*, told us many things with regard to God): none of them understood the thread of (Divine) secrets. At first they talked absurdities, and then went to sleep (or, according to another reading, they first became helpless, and then went to sleep, *i. e.*, died).

XV.

Those who are the chosen people of this world, and who have galloped the *Burak* of their efforts (to acquire Divine knowledge) over the lofty Sky, are, in respect of the knowledge of Thy nature, like the heavens, bewildered, and head downcast, and distracted.

EXPLANATION. *Burak* was the horse on which the Prophet Mahomet is said to have ascended to heaven on the night of the *Miraj*, the night on which he went into the presence of God.

XVII.

Rojoice, for the world will last a long time: the marks of the stars will last on the Sky. The brick which shall be made out of (the dust of) your body, will form the wall of the dwellings of others (*i. e.*, your property will fall into the hands of others).

XVIII.

Alas, that the document of youth has been folded up, and this fresh spring-tide happiness has passed away, and that bird of mirth which was styled Youth, I do not know, alas, when it came and when it went away (*i.e.*, so transient was its stay).

XIX.

With the water of annihilation, (Fate and Destiny) I have sown my seed (*i.e.*, seed of my existence) : they have formed my soul out of the fire of grief. Bewildered like the wind, I wander around the world, in order to find from what place my dust (*i e.*, the dust of which my body has been made) has been taken up.

EXPLANATION. This Quatrain enumerates all the four elements of which the human body is made up, *viz.*, water, fire, air, and dust.

XX.

Those people who recline their heads on the dust of death, become freed from their own verbal altercations till the Day of Judgment. How long will you say that no one has given you any information (about the next world) ? Owing to their want of knowledge, how can they give you the information ?

XXI.

I will give you a piece of advice, if you lend me your ear. For the sake of God, do not put on the garment of deception (*i.e.*, do not practise hypocrisy). The next world is eternal, and this world is but a (fleeting) breath. Do not sell the eternal world (*i.e.*, future existence) for a single moment (*i.e.*, the present transitory existence).

XXII.

Do not despair of (the forgiveness of) the Omnipotent Creator and the Merciful God, because of your great sins and offences. If you are lustful and bad (*i.e.*, of evil habits) to-day (*i. e.*, in this life), He will forgive you to-morrow (*i.e.*, in the next life) even with your rotten bones.

XXIII.

I have closed the door of object and desire against myself, and have become free from the obligation of every one, high or low. Whether I am a Sufi of a mosqne, or a priest of a temple, I know and He knows that I am what I am.

XXIV.

Remain content in pain (*i.e.*, impecuniousness), and live an independent life. Do not become the slave of (the desire for) increase of riches, and live a life of freedom. Look not at one better-circumstanced than yourself, and be not

envious (by thinking of him). Look at one worse off than you are, and live in a happy state of mind (at finding yourself better off).

XXV.

Before the time when you become intoxicated with the cup of Death (*i. e.*, die), and succumb to the kicks of misfortunes: acquire capital on this road (*i. e.*, in this world), because there (*i. e.*, in the next world) you will derive no advantage if you go empty-handed.

XXVI.

O Knower of the secrets of the minds of every body, and the Helper of every one in a state of misery! O Accepter of the repentance and apologies of every body! Accept my repentance and apologies for every sin (of mine).

XXVII.

No one ever reached a place of eminence by practising disrespect: to be respectful is a pearl which has not been found by every seeker. The regulation of every kingdom consists of respect (*i. e.*, in paying due regard to the different gradations of society). It is a crown which has not been bestowed on any one but a King.

XXVIII.

Owing to avarice, I wandered about good and evil (*i. e.*, committed good and bad deeds) for a long time: from life I obtained nothing except idle desire. O God (I do not know) how long the breath of life will last. Come to my assistance, because there is no redresser of wrongs except Thee.

XXIX.

O Lord! Enliven our hearts (which have become dead by reason of sinfulness) with Thy grace. Prescribe the remedy of patience for all (our) pains (*i.e.*, grant us patience to endure the troubles of this world). How can this creature (*i. e.*, man) know what he should ask for? Thou art the Knower (of our needs): bestow on us what Thou knowest (that we require).

THE END.

I.—A list of سبعہ سیارہ (seven planets ?)—their Persian, Arabic and English names—their titles according to the Persians, and the respective Heavens over which they are supposed to exist :—

No.	Persian name.	Arabic name.	English name.	Title.	The number of the Heaven over which the planet exists.
1.	ماہ	قمر	Moon	(1) پیک فلک (2) صباغ الاثمار	First Heaven.
2.	تیر	عطارد	Mercury	منشي فلك	Second "
3.	ناهيد	زهره	Venus	لولي يا قوالہ فلك	Third "
4.	آفتاب	شمس	Sun	(1) صباغ الجواهر (2) شاه انجم	Fourth "
5.	بهرام	مريخ	Mars	(1) ترك فلك (2) جلاد فلك	Fifth "
6.	برجيس	مشتري	Jupiter	قاضي فلك	Sixth "
7.	كيوان	زحل	Saturn	(1) پاسبان فلك (2) هندوئے فلك	Seventh "

II.—The Signs of the Zodiac—their Persian and English names and Forms.

No.	Persian name.	English name.	Form.
1.	حمل ...	Aries ...	The Ram.
2.	ثور ...	Taurus ...	The Bull.
3.	جوزا ...	Gemini ...	The Twins.
4.	سرطان ...	Cancer ...	The Crab.
5.	اسد ...	Leo ...	The Lion.
6.	سنبله ...	Virgo ...	The Virgin.
7.	میزان ...	Libra ...	The Balance.
8.	عقرب ...	Scorpio ...	The Scorpion.
9.	قوس ...	Sagitarius ...	The Archer.
10.	جدي ...	Capricorn ...	The Goat.
11.	دلو ...	Aquarius ...	The Waterman.
12.	حوت ...	Pisces ...	The Fishes.

III.—Table showing a rough correspondence between the months of the Persian, the English and the Hindu years :—

No.	Persian Months.	English Months.	Hindu Months.
1.	فروردین ...	March ...	چیت
2.	اردي بهشت ...	April ...	بیساکھ
3.	خوردار ...	May ...	جیٹھ
4.	تیر ...	June ...	اساڑہ
5.	مرداد ...	July ...	ساون
6.	شهریور ...	August ...	بهادون
7.	مہر ...	September ...	اسوج
8.	آبان ...	October ...	کاتك
9.	آزر ...	November ...	مگهر
10.	دے ...	December ...	پوس
11.	بهمن ...	January ...	ماگھ
12.	اسفندار ...	February ...	پهاگن

REVIEWS ON PART I.

I. OPINIONS OF EDUCATIONAL AUTHORITIES.

(1). Opinion of Chowdri Nabi Bakhsh, B.A., Principal, Islamia College, Lahore. (Now Pleader, 1st grade.)—

I find your Translation, Part I., Very useful for the Persian reading students of the Intermediate Classes. You are right in thinking that a Professor, equally conversant with English and Persian languages, is as yet a desideratum in the Colleges of our Province, and therefore the need of such a work cannot be overstated.

Your translation is at once literal, clear, and idiomatic, and this is indeed a great merit, especially when we consider the high-flown language of the text. Your explanation of allusions and metaphors, your lucid notes, comments, and biographical sketches are additional happy features of your publication.

I trust therefore that the students will appreciate this useful book; and prefer it to many other attempts of the kind.

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(2). Opinion of Lala Badri Das, M. A., Professor, Randhir College, Kapurthala.

I have the greatest pleasure in recommending your book to every candidate preparing for the University examination. The charming simplicity of language and the total absence of the least affectation which spoils the pages of the other books of its kind already extant in this country, render it a capital book. Along with a strict regard for the English idiom, the book evinces a close adherence to the Persian text. Lives of the authors given before every extract, and the metres of the poems prefixed to every piece, are calculated to afford great assistance to the students. There is one more valuable feature which must be particularly mentioned, and that is the addition of meet explanations wherever they have appeared necessary. The choice in this respect has been highly felicitous. In the end I may safely say that a better translation for examination purposes need not be desired—at at events, such a desire would not be likely to be easily gratified.

The book merits a hearty reception from the students.

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(3). Opinion of Mr. M. C. Mookerji, B. A., Professor, Forman Christian College, Lahore.

I think you have done a great service to the student class, as it is very difficult for them to translate Persian into English, so long as they have to study with Professors of Persian who hardly know a word of English. I am sure I would have received great help from this translation had it been available in the days I had to go up for my examination. It would have saved me a great deal of time and trouble, which

I had to waste upon getting up the Persian Course on account of the want of a book which would give me the information which is contained in your book.

The biographical notes and the indication of the metre in which the various poems are written are in my opinion very noteworthy features of the book. This is the kind of information which the Moulvies are generally unable to give.

I am sure the book will be extremely useful to F. A. students.

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(4). Opinion of Lala Devi Dyal, B. A., Professor, D.A.-V. College, Lahore.

I have read your translation Persian Intermediate Course of the Punjab University, Part I, with some care, and I find that it is at once literal and idiomatic. Your explanations, here and there, will considerably help the students in understanding their Course. There is no doubt that none but those that have sufficient experience in the line of translation-work can undertake the responsible task of rendering the difficult passages from the florid writings of the Persian poets into English.

I think your translation can be used with great advantage in the F. A. classes of our College.

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(5). Opinion of Lala Ganga Ram, M.A., Professor, D.A.-V. College, Lahore. (Now offg. District Judge).

The Translation, as was expected from your long connection with the Translating Department of the Punjab Chief Court, has been admirably done. Though the translatiou is literal, yet the sense is clear, and the idiom good. The addition of a large number of explanations of difficult lines is a new feature of the work which enhances its usefulness.

The get-up of the work is very good.

In my opinion the work will prove really useful to the students for whose benefit it is intended.

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(6). Opinion of Lala Balak Ram, M.A., formerly of the Union Academy, Lahore. (Now of the I.C.S.)—

"Second language" is not much liked by most of the students, and any book which lessens their difficulty of mastering the subject is welcomed by them very eagerly. Your book will, I am sure, become popular, and deservedly popular, with those for whom it is meant. Of course, it can also prove useful to a general reader of Persian literature.

Permit me to campliment you on your good English. In this respect, as might have been expected, you differ markedly from the ordinary translator of text-books.

I trust the other parts of your book will be of the same merit.

(7). Opinion of Lala Jiya Ram, M. A., (late) Professor, Government College, Lahore, and Syndic of the Punjab University.

I find that the the translations are faithful and the explanations brief, bnt lucid. Notes about the lives of the authors and on the metres of their poems, enhance the value of the book to students reading up for the Punjab University Intermediate Examination.

II. Opinions of the Press.

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(1). Opinion of "The Punjab Observer."

PERSIAN INTERMEDIATE COURSE.

We have gone with pleasure through a translation by Mr. Thomas George, Head Translator of the Punjab Chief Court, of the Persian Intermediate Course of the Punjab University. Translations comprised in the poetical selections as a rule are not only dry reading, but often convey no idea of the original to the mind of the reader. But Mr. George has succeeded in his attempt, and deserves to be congratulated on knowledge of Persian, as the translation of some of the most difficult passages in Urfi, Kani, and Ghalib has been rendered by him literally, yet idiomatically, and what renders the attempt more valuable is the addition of explanations wherever necessary, which clearly bring out the sense. Mr. George's knowledge of English and long experience as a translator is guarantee of accuracy in the translation, but even independent of this, the book itself is superior to any of the sort hitherto extant. It can be had of the translator himself for Re. 1-4. Its get-up is also very good.

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(2). Opinion of "The Tribune."

We have been favoured with a copy of "Translation and Explanation (Part I) of the Persian Intermediate Course," by Thomas George, Esq., Head Translator, Chief Court, Punjab.

The book supplies a long-felt want in providing the F. A. students with a literal as well as idiomatic translation of their Persian Course. The explanations which are appended to the difficult and important passages of the book, together with the short lives of the authors and a general criticism of their works, greatly enhance the utility and attractiveness of this work.

In short, the book will prove a great help to the students in mastering the Persian text, and we shall not be surprised if it supersedes all other books of its kind.

(3.) Opinion of "The Punjab Patriot."

We have been fovoured with a copy of *Translation and Explanation of the Persian Intermediate Course of the Punjab University,* by Mr. Thomas George, Head Translator, Chief Court, Punjab. The book comprises extracts from the poems of Urfi, Káání Ghálib, Sa'di, and Nizámi. Mr. George's name is a guarantee of the accuracy of the text and the faithfulness of the translation. The printing and the general get-up of the volume are good. Students preparing for the Intermediate Examination of the Punjab University, whose second language is Persian, will find the book of great use, and as **Kasaid Urfi**, comprised in the volume, constitute a production of some merit in the vast and varied range of Persian literature, the book will be sought after by the general reader also.

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4. Opinion of "The Hindu Advocate."

A copy of the book entitled the Translation and Explanation of the Persian Intermediate Course by Mr. Thomas George has been sent to us for review. The book appears to be neatly printed and excellently got up, and the price is Re. 1 annas 4 only. The translation, so far as good language and faithfulness to the original text go, is superior to other works of the kind commonly sold in the Bazar. The explanatory notes are copious, and would meet the demand of those, who, "for want of a Professor conversant with both the Persian and the English languages" need them obviously very badly.

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5. Opinion of "The Arjuna."

Mr. Thomas George, Head Translator, Chief Court, Punjab, has supplied a long-felt want in bringing out a good translation, with necessary explanations and notes, of the Persian Intermediate (F. A.) Course of the Punjab University. As no College in the Punjab, so fas we know, employs a Persian Professor who is sufficiently acquainted with the English language and idiom, students of Persian have always been dissatisfied with the old Moulvies. They ought to thank Mr. George for the service he has thus rendered them. And as the Persian Course is seldom changed by the Univeasity, Mr. George's hook will do good for many years to come. Part I. contains the verse portion of the Course, and Part II., which is about to be issued, will treat of the prose portion. Paper, printing and general get-up is all that could be desired.